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At the Theatres.

For the opening performance of the week at the Third Avenue was presented the new play, Gabriel Conroy, in which Mr. and Mrs. McKee Rankin are the principal figures. They were entirely at home in the characters assigned to them. The play is in a prologue and four acts, derived from Bret Harte's story of "Gabriel Conroy," and follows closely the devious windings of the story.

An outline of the plot shows Gabriel Conroy (McKee Rankin), with a company of emigrants, stranded in the Sierras. Gabriel, his two sisters, Grace (Ada Crisp) and Olly (Mrs. Rankin), and a mysterious young man called Philip, leave the camp at intervals and are saved, the rest of the company being left to their fate. Gabriel is next found in a log cabin with Olly. He has recovered his spirits, but is troubled with a praiseworthy desire to find his sister Grace, who is missing. Things are settling down to an every-day level, when suddenly a dam gives way, Gabriel rushes to the rescue and fishes out a young lady attired in a magnificent suit of garnet. This person, Julie Devarges, is prowling around in order to get possession of a hypothetical mine, which had been left to Grace by one of the dead emigrants. The unfortunate Gabriel is next accused of killing one Victor Ramires, who should have been killed anyhow. He is about to be lynched by the vigilantes, when his innocence is proven. Grace reappears in company with the young man Philip, the various dead are given decent burial and everything ends happily.

The piece was not a little aided by Fredgric Bryton, who, as the warm-hearted gambler, Jack Hamlin, scored an immediate success. Both Mr. and Mrs. Rankin have parts which are well fitted to them, and which they played with their usual appreciation of this line of character. The play has many good points, and like all first-night representations needs condensation. The house was very enthusiastic, and Mrs. Rankin received a *largesse* of flowers. Next week Gus Williams.

* * *

J. K. Emmet opened a three weeks' engagement at the Fourteenth Street on Monday night, presenting for the first time in New York the latest addition to the Fritz series, Unser Fritz, the Bohemian, from the pen of Mr. Thomas Kean, dramatic critic of the Buffalo *Courier*. The plot and dialogue are an improvement upon Emmet's other plays. Of the former it would be tedious to speak; in fact, it has been rehearsed in previous issues of THE MIRROR by its out-of-town staff. All the points in its unfolding were vigorously applauded. Fritz opens in the prologue as a sort of village Rip, and stands revealed in the last act as a real live prince. Of course, whether it be in a wood, in the village street, in a hovel or in a drawing-room, Fritz sings his songs and trips his measures, to the intense delight of his auditors.

The best acting in the support given by a very indifferent company was that of Clara Baker, as Clootz, a gypsy woman—a really excellent performance. The Tony Bougases of M. J. Cody, a sort of Jacques Frochard, was well done. Maurice Pike's Algorotti, an organ grinder, was too boisterous; and any bootblack could give him lessons in Italian-English. Kate Blancke was neat, sweet and interesting as Fritz's ward—a grown up waif, who turns out to have been born with a silver spoon in her mouth. The Livesey children—one a sprite, the other a mite—captivated the ladies.

Mr. Kean has written a very good vehicle for Mr. Emmet's specialties—something that will endure. The Emmet engagement will last for three weeks.

* * *

The Love Chase at the Star Theatre on Monday night was of especial interest, the occasion being the metropolitan debut of Miss Emma Latham, a Californian actress of some repute. Few debutantes have appeared under such favorable circumstances.

The plot is rather complicated, as it involves three love matches, and runs into five acts. It is so old that a recital of it will be new to our readers. The heroine, Constance, lives with her father, Sir William Fondlove, who, although seventy years of age, is young in spirit, and desires a second union with the Widow Green. The latter, being wealthy, intends a second marriage for distinction to Master Walter, but the latter is in love with the widow's maid, Lydia, a letter written by him to the maid being intercepted by the widow, thus causing further complications. Constance rules her father with a petulant, childish authority, and falls in love with a country cousin, Master Wildrake, who comes to town, soon after his arrival adopting the manners of a city fop, thinking by so doing to win the heart of his cousin. She is more displeased than otherwise by his unnatural change, and gives expression to her anger. Finally all is set right by mutual explanations, the widow seizes her last chance by accepting Sir William Fondlove, Constance agrees to marry Wildrake, and the maid, discovered to be a lady in disguise, marries Master Walter. The other characters are unimportant, save that of Towerworth, who is the messenger of love and the brother of Lydia.

As Sir William Fondlove, Harry Edwards was a decided success. Looking the part well, he was never lost, and seemed completely at his ease throughout. The same may be said of Barton Hill; nothing was wanting in his acting. Wilmot Evre appeared to great advantage as Walter, and rendered his lines in very good style; but J. C. Buckstone as Trueworth and the other gentlemen merely walked their parts. A delightful treat was the acting of Effie Germon as the Widow Green, her comedy scene with Fondlove and Walter being especially enjoyable. Miss Anita Fallon, who made her first appearance, created a very favorable impsession. Tender and pathetic, she acted the part for all it was worth; looking it also. She received, in addition to the others mentioned, great applause.

Of the star it is difficult to speak. She has evidently had a great deal of experience as an actress, and has a complete conception of her part. In the scenes with Wildrake, where she mocks his assumption of gentility and town manners, she is very good indeed. Her elocution is faultless, she is passably fair and dresses with correct taste, but was evidently suffering from nervousness on the first night. Her appearance may fairly be considered a success, and it is to be hoped she will soon be seen in other parts. The piece was well rendered and fairly staged, but it required several ushers to convey the numerous baskets of flowers to the stage. The star received a call before the curtain after each act. Miss Effie Germon also being so honored in the middle of the second act. The audience was large and very select. Next week Mestayer and Barton's Comedy company in Wanted a Partner.

* * *

At the Grand Opera House, on Monday night, N. C. Goodwin appeared for the first time in a burlesque bearing the title of Those Bells, from the pen of Sidney Rosenfeld. Of course, as its name imparts, it follows in the wake of Henry Irving in his melo-drama of a similar name. In the imitation quality Mr. Goodwin is supreme, and treads closely on the heels of the tragedian in his travestie of costume, manner and dialect and stage business. In Mr. Goodwin's version we have the tragic element for the background, relieved by the comic rendering, very happily. The text of Mr. Rosenfeld offers the opportunity to elocutionize *a la* Irving. In the well known afterpiece, Hobbies, Mr. Goodwin cleverly imitates the voice and gestures of Mr. Raymond, Mr. Jefferson, the late Mr. Sothern, and other well-known actors. Next week, Sol Smith Russell in Edgewood Folks.

* * *

One of the Finest reappeared in full vigor at Niblo's on Monday evening, to an audience of moderate diminsions, but unlimited in the applause bestowed on Gus Williams. His associates played up to and alongside of him earnestly, and contributed the undertone to the performance. All the good points of the play were made, and the current hits hit home. Thomas W. Keene makes his first appearance in New York at this theatre next Monday.

* * *

John E. Owens is announced for appearance this week in Solon Shingle and Everybody's Friend, at the Mount Morris Theatre, Harlem. His merits require no trumpet; they already sound in all circles which are interested in good playing and which savors of human nature and true humor.

* * *

The People's Theatre bravely holds its own with Thatcher, Primrose and West's Minstrels, who gladden the midriffs of their large audiences with an admirable variety, in which we note that such taking features as "The Tar's Farewell," T. P. O'Keefe, "Silence and Fun," Frank E. McNish; Primrose and West's elegant clog-dancing, and "I'll Await My Love," sung charmingly by its author, Frank Howard, hit the affections of the people very near to the bull's-eye. Next week Buffalo Bill in the Prairie Waif.

* * *

A well-selected and well-filled bill opened the week at Tony Pastor's to a crowded house. Dance and song kept all wide awake. The sketch, Little Heindrich Hudson; or, The Merry Dutchman of Manhattan, closes the evening with satisfaction to all.

* * *

The great tragedienne and most accomplished artist, Mme. Janauschek, on Monday exhibited her superior genius in Zilah at the New Park. Its standard merit, which cannot be gainsaid, measured by the best of the stage, would deserve and ensure a constantly large attendance, Janauschek could claim a first place in the enumeration. The quality of sympathy and admiration will compare favorably with that presented at any performance in town. Her engagement here closes with the present week.

* * *

The Union Square continues Storm Beaten to the end of the month, and proposes on Monday, 25th, to bring forward Bartley Campbell's new play, Separation, for which great preparations have been made and are making. The managers promise to make the event memorable in scenery and costume. The play itself is claimed, and it should be so, to be one of the best, if not the best of the popular dramatist's productions.

* * *

The comedy-farce Deception, at Wallacks, has "caught on" like the second hook on an angler's line, and draws well. Crammed with fun and that mirthful rigmarole which takes with an American audience, it makes the evening pass cheerfully and keeps the Wallack company in good humor with themselves and their constituents.

* * *

The Rajah remains in office, and the free exercise of his attractive power at the Madison Square. It is to be soon followed, however, by Mr. Boyesen's new play The Alpine Rose. Georgia Cayvan has assumed the part of Gladys Wyncot in The Rajah.

* * *

Cordelia's Aspirations still finds a genial welcome at the Theatre Comique. It has proved a decided feather in the cap of Harrigan and Hart. It will be some weeks yet before Mr. Harrigan's new play can be put on.

* * *

The term of Mrs. Langtry's sojourn with A Wife's Peril at the Fifth Avenue ends this week. Her success financially, and with a variance in criticism of her work, must prove entirely satisfactory to her. She will depart from New York in no sense dimiuished, but rather aggrandized. Confusion begins its career on Monday next.

The Musical Mirror.

The one-hundreth performance of The Beggar Student will take place at the Casino this (Thursday) evening, when attractive souvenirs will be distributed among the audience. At the Sundav evening concert Mme. Aimee, Mlle. Angele and M. Nigri appeared. It was well attended and heartily welcomed.

* * *

At Haverly's Comedy Theatre still flourishes Maurice's Grau's French company. On Monday was given, with good effect, La Jolie Parfumeuse, in which Aimee carolled "Pretty as a Butterfly" with the most happy effect. This is the farewell week.

* * *

Brignoli's advent and reappearance at Chickering Hall, in Don Pasquale, was an interesting event. The old-time tenor, in form as in person, seems to have expanded rather than diminished. His voice showed the charm which so often enraptured the frequenters of the Academy in his prime.

* * *

Orpheus and Eurydice having passed its fiftieth night at the Bijou Theatre, still keeps on its course with overflowing audiences.

* * *

Emma Juch, Teresa Careno, Musin and Febotti are the leading attractions at the Casino concert on Sunday evening next.

* * *

The Merry War will be reproduced at the Casino on Monday, Feb. 4. No expense is to be spared and the costumes are to be new and as handsome as possible; the breast plates, shields, etc., being all nickel-plated. It is expected that The Merry War will be run into the Summer months.

Keene's Bow as a Star in New York.

On Monday evening next, at Niblo's Garden, Thomas W. Keene will make his bow before a metropolitan audience as a star in Shakespearean roles. Mr. Keene is well known through his good work in stock companies in years gone by, when season after season of unremitting industry was but the beginning of a stage career. He made his first appearance at the Old Bowery under Brougham. He was in the Old Bowery stock as late as 1870, and before and since then he has played leading support to many of the foremost tragedians of the country. After leaving the Bowery he made a tour of the principal cities of Great Britain. In speaking of Mr. Keene's career as a Shakespearean star in this country, his manager, W. R Hayden, said:

"His first season, '80-'81, was moderately successful; but still something more than encouraging. At first I was a little doubtful of his success, but the second season dissipated all misgivings. This, his third season, has been very successful in every respect. In the past three or four years Mr. Keene has played in all the populous centres of the country, excepting New York. He has not gained his present footing without a struggle, and he comes to the Metropolis with a splendid endorsement. He was the first star of note to penetrate the far-off territory of Manitoba, playing one week in Winnipeg this season to remarkable business."

"What role has Mr. Keene chosen for his metropolitan debut?" asked the reporter.

"The role in which he has been most successful—Richard III. He has had great success as the hunchback King. It has become a specialty with him."

"In this engagement he will be thrown into the scales with Booth, Irving, McCullough and Barrett; have you any fears as to the result?"

"None as to the final outcome. Of course, it will be the greatest ordeal he has yet undergone. There are certain methods, original with him, which may not be approved at a first view; but of the success of his engagement I feel no doubt. He is original in his methods down to the smallest details. On Tuesday morning next I hope to read that the Metropolis has been added to Mr. Keene's long list of triumphs."

Paris Theatres.

PARIS, Jan 9, 1884.

The French, from the lowest class, whose strongest characteristic is the smell of garlic, to the highest, whose presence carries the perfume of the flower garden, all have their favorite haunts where they spend their money with an *abandon* that is only gauged by the amount possessed and their ideas of the money's worth. Their places of resort vary from the wine-shop, where the wine and music will cost ten cents, to the Grand Opera, where one must pay four dollars for a desirable seat. However, there exists a happy medium in the twenty-odd theatres of the city, which are all well patronized and are generally making money.

When the innocent and unsophisticated American actor ventures abroad for the first time, and drifts into Paris, he is apt to be abruptly awakened from his fond dreams of the grandeur of this nursery, as he will discover that the French drama is rocked in rude cradles. The small and stuffy theatres are not nice, and the old-fashioned seats with which they are furnished are so uncomfortable that they would disgrace a country meeting-house, where the worshippers take their punishment under the consoling influence of the Gospel. The orchestras are usually larger and better than those in America, but they need "sitting down upon," as they invariably go out and come in very noisily between the acts, whilst they pass their time away during the performance, when not engaged in playing, by reading the newspapers, and, when they have found anything particularly interesting, calling the attention of their neighbor to it. One of the curiosities of Paris is the fact that the newspapers are expected to advertise the places of amusement without charge, and they do it, whilst comparatively few of them are even on the free list.

The drop-curtain is a veritable "rag," painted all over in different-sized squares, containing advertisements of every description, from that of the quack doctor to the champion manufacturer of pianos; the signal to raise it is not given by a bell, but simply by a rapid series of knocks on the floor of the stage, followed by one, two, three single blows, when up it goes.

The programmes are poor, miserable arrangements, merely giving the title of the piece, and names and cast of the actors, but even then they are called out in the theatre, and *sold* for four cents each, producing in the course of the year a very considerable revenue. Oranges, apples and candies are carried around and sold in all of the theatres. In addition to that the ladies carry with them small ornamental boxes, called *bonbonnieres*, containing chocolate, etc., for eating during the performance. The peanut crunchers, at home, never obtained the credit due them for their style, and, what is sadder still, probably never will.

The gentleman who "goes out to see a man" is very frequent, but he rarely comes in chewing cloves or coffee, as beer and wine are considered necessary adjuncts to the performance. Many of the ladies also go out between the acts, and if they do not go so far as the café, promenade up and down the corridors, which the French call *foyer*, for the purpose of giving Mrs. De Smith an opportunity of seeing the new dress of Mrs De Jones, and of getting cooled off for the following act.

The ushers are polite ladies, who take charge of your overcoat, show you to your seat, furnish a footstool to your lady companion—if you have one—and charge you ten cents, but will take as much more as they can get; they are not paid any salaries, but the places are much sought after, as they all make comfortable livings.

The taking of the tickets is a queer performance. *L'Argentueil*, or manager, who "is a biger man than old Grant," with two aids, all in full evening costume, sit, like three judges on a bench, in a box just inside of the entrance. You present your ticket and one of these gentlemen tears off a corner, and the woman *ouvreuse*, or usher, takes it away from you as she conducts you to your seat. Checks are dispensed, but the boy with his "Please give me your check, mister," is almost an unknown quantity, as he would not, under any circumstance, be admitted to any portion of the house save the gallery.

The prices of tickets for good seats, are very high—never less than two dollars—and seats purchased at the box-office through the day are always forty cents dearer than seats in the same portion of the house sold on the evening of the performance. The box-office evidently "stands in" with the ticket sellers, who have offices in various sections of the city, especially for their business. I have had a little personal experience which will illustrate their *modus operandi*: I went to the theatre and endeavored to purchase two front seats, but received the abrupt reply, "None left." Being anxious to see the play that evening I went to the office of a ticket seller and informed him of my want. He requested me to wait a moment; then stepped into a closet and telephoned to the box-office (I could hear all that he said). In less than three minutes he had his answer "Yes," and for an extra dollar gave me the desired seats. This is the regular orthodox method, entirely outside of the ordinary speculators, who buy on chance and crowd the pavement in front of every theatre playing a popular piece.

The first thing noticed, upon entering a theatre is the number of soldiers (*Guard de Paris*) and firemen (*pompiers*), all in full uniform, stationed in different parts of the building. The precautions taken against fire are good, but the exits are woefully insufficient, and, should a conflagration ever occur during a performance, you will hear of a terrible loss of life. In addition to gas, there are a number of oil lamps, constantly kept burning, so that the audience is never, under any circumstances, left in the dark. The stage is cleared, as if by magic, as soon as the performance is finished, and the lights are extinguished the moment the last of the audience has reached the door; the curtain has been put up soon after its fall, and a firemen, with a bright light, stands in the centre of the stage whilst the women ushers bring out long cloths and cover the edges of the balconies and boxes, and the other firemen make the rounds of the house to see that there is not a vestige of fire remaining.

A theatre does not accept a play until it has been read by the author to the assembled actors, and never produces it before it is ready. To accomplish this latter end the house is closed for several days immediately preceding the opening night, and dress rehearsals, to which the critics and others are invited, are given.

The actors and actresses are, generally, competent, and it is a pleasure to see them all, even down to the lowest supes, playing their parts well. This is the result of having stock companies which have been brought up and trained in the theatres, and belong to them just as much as do the seats and the scenery, and to the fact that there are no first or fifth rate "stars," with a lot of "fakirs" for a company.

There are vulgar actors in Paris, but only at certain well-known theatres, where people who have a taste for that sort of business go to get what they like, and they succeed.

During the past year the theatres of Paris have produced eighty new pieces, comprising two hundred and fifty-four acts. Twenty-nine old plays have been brought out at the same theatres bringing—with the two ballets, Excelsior and Sieba, which have been produced at Eden—the total of first performances up to one hundred and eleven. The theatre that produced the greatest number of new plays during the year was the Palais Royal, which had a continuous run of ill luck until the appearance of Ma Camarade, which has unquestionably been the great Parisian success, occupying the same position in comedy that Madame Boniface has achieved in opera. It is supremely funny, but I doubt if an American manager could be found with sufficient nerve to produce it, as it is decidedly *French*.

Ten new plays have already been announced for this month.

During the year 1883 thirty-six actors and actresses, more or less, died in Paris, and appear to have already been replaced and—forgotten.

The following is a list of all the new operas produced in this city during 1883, viz:

At the Grand Opera—Henry VIII and Farandole.

At the Opera Comique—Lakmé, Saute Marquis, Mathias Corvin and The Portrait.

At the Théâtre-Italien—Simon Bocanegra.

At the Boufles—Madam Boniface and Dormeuse Evcillée.

At the Renaissance—Fou Chopin, Vertigo, The Clarion and Fantreluche.

At the Nouveautés—Droit d'Ainnesse, Premier Baiser and Roi de Carreau.

At Folies-Dramatiques—Princess des Canaries, L'Amour qui passe and François les Bas-Bleus.

The ensuing three months will probably witness the production of at least a dozen new ones, the most prominent of which is The Cossack, with Judic in the title role.

Miss E. H. Ober, of the Boston Ideal Opera company, has purchased the comic opera of La Dormeuse Evcillée, which has proven a failure at the Boufles, and will be withdrawn at an early date, giving place to the old opera of Madame Favart. The price paid is unknown.

L'Oiseau Bleu (The Blue Bird), a comic opera, with music by Lecocq, follows Le Roi de Carreau at the Nouveautes. It is said to be very good.

At the Ratignolle Theatre they are giving a grand spectacular play called Pavillons Noirs (The Black Flag); one scene represents "the death of Commander Riviere," and another "missionaries dying to save their converts." This is one of the few pieces on Parisan boards that is really fit for women and children to visit; it is dramatic, gay, pure and patriotic, some of the scenes possess a strong sentiment of christianity, and it is curious to notice that they are the ones most applauded by the atheists in the top gallery.

Pot Bouille is drawing crowds to the Ambigu, so the Pot will continue to boil for some time to come; however, the manager, following the old military adage of "in time of peace prepare for war," has in active rehearsal Jeunnesse du Roi Henri (Youth of King Henry) and L'As de Trefle (The Ace of Clubs).

Severo Torelli at the Odéon is a thorough success, and is the best tragedy that has ever been written by a Frenchman; through it M. Coppée, the author, will reach a coveted seat in the Academy.

MENTOR.

The Giddy Gusher

Among the many droll spectacles of this funny world the debutante affords me the most amusement. She's not very prevalent this year, but the occasional article keeps up the interest. The early debutante is not as much of a picnic to me as the late one. I don't mean recent ones, but the chipper old girls who, well on in life, yearn, hanker and at last jump in. These are the late ones.

* * *

Will any one ever forget that Mrs. McMahon who, when she was full forty-odd, burst forth with a wardrobe and did the Julias, Paulines and Constances. Now, the first time I ever saw The Love Chase it was under these awful conditions. Mrs. McMahon was the Constance, Beader Pratt was the Sir Fondlove and Chunky Munroe did Wildrake. This was when the "beautiful and fascinating New York star" took a hack at the Eastern towns, supported by George Wyatt's mammoth troupe.

* * *

My critical acumen had not been brought up to concert pitch by much experience, but early as it was I tumbled to the fact that there's more fun in an old amateur actress than in any other form of circus. That ancient dame had an impediment in her legs. I think she "interfered," as horsemen say. Anyhow, the playful gambols of Constance turned out to be a succession of stumbles, and the way that antediluvian kitten frolicked and fell over her fetlocks was a night's delight to your Gusher.

* * *

Never from that day to this has The Love Chase turned up on my track again. But a debutante and the same old play promised much, therefore did I take in the Star to see Miss Latham. It was plain Monday night that the lady has some good friends who believe thoroughly in flowers and their abuses. That she has had the use of a round sum of money with which to clothe herself. That she has had much coaching (by Mr. Barton Hill, I should say). That she was provided by nature with an unlimited amount of self-possession. And there you mention all that nature or art has done for her.

* * *

She is utterly colorless—has no elocutionary ability—has no personal magnetism—has no great beauty—possesses no force—just rapidly repeats without blunders the words of her text, and remembers instruction as to the disposition of her arms and legs at stated occasions. This is a lot to do, perhaps, but it isn't worth paying to see it done; and Miss Emma Latham may sit right down on the thorny truth: she is not and never will be a star actress, and I don't think she can even reach that exalted position, leading lady in a travelling company, such as that other Slim Jim who did Hamlet down at Niblo's has attained.

* * *

Poor Miss Latham! These bread-and-butter girls have wild ambitions, and the crushing of them in their narrow bosoms hurts as bad as greater failures hurt greater people. Why don't their loving friends, who sit the first night in the stage boxes and cast down flowers, call in some expert like a family doctor and have the patient examined, if they can't trust their own judgment, and save much good time, ill-directed effort, and ultimate mortification?

* * *

Instead of giving lessons in elocution, let Ma Waller, a capital judge, start in as a sampler of stock. Then this Miss Latham could have been carried there—her symptoms described—her case diagnosed—Ma Waller could have stood her up behind a table, put up two chairs for second and third entrance, given her a cue, and boomed her through one act of that Love Chase.

It would have ended with her going home with a prescription that should read thusly: "*Aqua pura*, applied to head, two barrels; Arnold and Tupper's poetry to reduce inflammation; exercise: hemming sheets, varied by an occasional table-cloth. With this would go a certificate of the utter unfitness of the patient for any theatrical purpose, unless it was in the wardrobe department.

* * *

In an article lately written on superstitions, actors were quoted as possessing a larger capacity for that commodity than other classes of our citizens. Well, if they are not born superstitious, and fail to achieve superstition, they in many instances have it thrust upon them. I recollect, among the first remembrances I ever stored away, the story of an old theatrical woman named Gale. She came out of London, and she sustained at the hand of fate such a succession of awful fears that my then young blood curdled at their recital. To begin with, she had married a Sergeant Gale, in Her Majesty's something-or-other. During her honeymoon a band of gypsies camped near the barracks, and for some theft of a pair of regimental trowsers Sergeant Gale routed the party, horse, foot and crutches. A woman belonging to the gang sought out the bride and landed on her the most thorough curse that was ever laid on mortal. "By fire and flood, by earth and air" was she to be punished, and thus summoning the elements into a case originally amounting to a measly pair of British breeches, the wicked gypsy departed.

* * *

Mrs. Gale was not of perishable stuff; she laughed to scorn the prophecy, and as time went on and Sergeant Gale became Lieutenant Gale, and a boy and four girls came to make things lively, the curse was well-nigh forgotten; but it seems a curse needs time to grow, get ripe and then get in its work. At all events this was the way with this particular one.

* * *

When her boy was fifteen years old everything was tranquil in the Gale household. Hannah, Adeona, Zelia and Celia Gale were the four lovely daughters. The boy went boating on the Thames and was drowned. The next year Lieutenant Gale, who was an amateur aeronaut, went up in a balloon and never came down. His bones were supposed to be found a year after in some woods. Then Hannah and Adeona went in dire poverty into the ranks of the ballet, became very nice dancers and came out to America. In due time they made their mark and sent to Europe for their mother. The old lady came over. Hannah was engaged to Dolly Davenport. All the conditions seemed favorable and the two remaining sisters were imported. It is a matter of theatrical history that these four girls were burned up in Philadelphia some years ago, and to-day I hear that old Mother Gale is laid away, and the four elements have faithfully kept their promise to that hideous old gypsy woman.

* * *

I don't know that any gypsy has foretold misfortune to McKee Rankin, but he seems to be struck by a blizzard of bad luck. As long as his disasters confined themselves to his pocket he could suffer and be strong, but the sad news is about town that his two lovely children are at death's door with that infantine scourge, diphtheria.

With all my heart I sympathize in the anxiety and wretchedness that must reign over his household. They are the most beautiful children that any actor was ever blessed with, and when this paper is in print I trust the shadows are lifted from the souls of those loving parents and both their precious children are out of peril.

* * *

If there is any doubt in anyone's mind who among our actors is entitled to the name of first funny man in America, they should climb over to the Grand Opera House and see Nat Goodwin. Some time ago I ran against an article in some small town weekly, in which an assault was made on the whole company, the play and the way in which it was done. I know that age withers and custom stales many very good things, so I felt a little curiosity in renewing my acquaintance with Hobbies.

* * *

Whatever was the matter with the liver of that country critic I can't imagine. In company with a tremendous audience of first-class quality I laughed myself sick. Lizzie Weathersby never played better or looked more lovely. Emie Weathersby modestly acted the not very important part of Constance, singing acceptably and gracefully. Jennie Weathersby produced that howling Centennial Fairy which, for convulsive purposes, surpasses anything ever seen on the stage. And Nat was as good as himself; and there is no other comedian on the stage of whom the same can be said. His imitations went as well as they did the first night they were given. The burlesque of The Bells, which preceded Hobbies, made a hit; but the old piece made a scream of unending laughter from first to last.

* * *

I met a member of Booth's company on the Square the other day in a more than usually dismal frame of mind.

"What's the trouble in the morgue?" I asked.

"Why, we are rehearsing Harkins for Saturday nights in The Robbers and Money. We take him along for those nights."

That's always the way; misfortunes are like grapes, they never grow singly but come in a bunch. The provincial towns are going to have it a trifle hotter than we New Yorkers, we did have Harkins (kindly advertised as Hawkins) two Saturday nights, but then we alternated Sheridan; the outside folks have got to stand The Robbers and Money into the bargain. Well, Providence knows what folks desire, and after all, New York isn't the worst place in the world.

THE GIDDY GUSHER.

—Tony Pastor expected to have presented to the public on the 14th a well-known English burlesque actress named Stella de Vere. She lost her wardrobe while crossing from Hull to Antwerp, and was unable to come out in time. She will appear in a few weeks.

Professional Doings.

—Charles Frohman is gone—let's see—to Boston.

—David Belasco has rewritten May Blossom seven times.

—John E. Ince has left Stetson's Glass of Fashion company.

—No. 2 Passion's Slave company returned to town on Saturday.

—F. De Vernon, lately with Richard Mansfield, has gone to Florida.

—Herrie Jarrett, of Rice's forces, is on a visit to his relatives in the South.

—Hix's Fix has been remodelled and is now called Wanted—A Partner.

—Keating and Sands have left for Liverpool to join Hague's Minstrels.

—Mestayer and Barton are rehearsing their company at the Star Theatre.

—John Rickaby is in Philadelphia on business for Brooks and Dickson.

—Frank Evans starts out shortly with another play, Bound to Succeed.

—Joseph Brooks left for Philadelphia last night to confer with Rickaby.

—Salsbury's Troubadours open a return engagement in the city on Feb. 4.

—John E. Owens did not play during the last week, owing to indisposition.

—Daly will produce Garrick's comedy, The Country Girl, after the run of 7-20-8.

—Mulally will direct Princess Ida for Stetson. He is now drilling the chorus.

—The Spanish tenor, Andres Anton, has sailed from Havana to join Mapleson.

—A Fun on the Bristol company opens at the Comedy Theatre on Monday next.

—The last act of Storm-Beaten has been revised and the second somewhat changed.

—W. F. Allen has been appointed advertising agent at the Fifth Avenue Theatre.

—May Robson, now with the Hoop of Gold, is developing into a clever soubrette.

—C. R. Gardiner wants two good actresses for his Farmer's Daughter season in London.

—Fred Ross has taken H. F. Chanfrau's place in Stetson's Glass of Fashion company.

—Lithgow James and H. Mason have been engaged for the Boston Princess Ida company.

—It is Joseph Brooks' opinion that May Blossom is one of the best plays he ever read.

—Dion Boucicault has decided to go to Australia. A few months ago he decided not to go.

—Harrigan and Hart's songs, it is claimed, have a larger sale than any others in the country.

—Mrs. Langtry goes to San Francisco under the management of Gustave and Charles Frohman.

—John B. Gough, Eli Perkins and Hawkeye Burdett are lecturing in and near the Metropolis

—Modjeska is rehearsing Maurice Barrymore's new play. She will produce it this season.

—The Twenty-third Street Theatre serves only as a bill-board for its more successful rivals.

—J. E. Perring, well known as a tenor in years gone by, has recovered from his recent illness.

—Florence Revere Pendar, who has been severely ill for the past three weeks, is convalescent.

—Daniel Bandmann has been playing in Honolulu. He sailed for San Francisco Jan. 2.

—Frank Bush has been engaged for No. 2 Fun on the Bristol, which is going to San Francisco.

—Mestayer's Tourists No. 1 played a first-rate engagement at the Mount Morris Theatre last week.

—The English royalty paid to Dan Frohman for Esmeralda (Young Folks' Ways) is five per cent.

—F. F. Mackay resumed his part of Richard Belton, in In the Ranks, on Monday night, in Philadelphia.

—Alfred Beverley and Randolph Murray open in Newark on Friday night in The Corsican Brothers.

—The Kiralfys will produce Excelsior on Easter Monday in London at the Convent Garden Theatre.

—Clarence R. Leonard leaves for Europe next Wednesday to open at the Princess Theatre, London.

—Peter McCloud, harp song-and-dance artist, has been engaged for Elliott Barnes' Summer Boarders.

—Thomas W. Barry will shortly leave for Canada and Manitoba to represent Bartley Campbell's interests.

—Mrs. Langtry is reading a new play from the pen of Leonard S. Outram. She is thus far well pleased with it.

—Charles F. Hoyt, author of The Bunch of Keys, has written a play for W. F. Carroll called My Mammy.

—William Calder has purchased from Bartley Campbell the right to play The White Slave in the British Isles.

—Mme. Andrie Novaro, the original Lady Jane of Patience in the Provinces and Australia, is in New York.

—Charles Lang has left Stetson's Confusion company. He will be in the cast of Princess Ida, singing a baritone part.

—John Nash, who made a success as Freddy Bowman in The Merry Duchess at the Standard, will shortly go to England.

—Edouard Remenyi, the violinist, is in Havana, where he has become the especial feature in the *soirees* of high society.

—The circus managers are all engaged in gathering their forces together and training their people for the coming season.

—Godchaux is engaged upon the costumes of Princess Ida. He will make them all from the designs received from England.

—Charles T. Ellis, a popular variety singer, will produce his play, Gottlieb, the Wanderer, by William Carleton, early in April.

—Barton Hill will shortly appear in John A. Stevens' new purchase, An American Marriage, which is now called That Man.

—Maude Osborne will shortly be replaced by Carrie Wyatt as Hazel Kirke, the ill health of the former compelling her withdrawal.

—The Building Bureau has ordered W. R. Martin, the owner of the old Windsor Theatre, to demolish certain walls which are standing.

—Dohany's New Opera House, at Council Bluffs, Ia., was dedicated by the Chicago C. C. Opera company on Thursday evening last.

—Gus Williams sends his miniature police force through the leading streets on a four-in-hand dray, with a post-boy blowing the horn.

—W. H. Lytell has arranged with Bartley Campbell to play all the pieces of the latter in the Northwest. A company is now being selected.

—W. R. Hayden, manager of T. W. Keene, arrived in town on Saturday to prepare for his star's appearance on Monday night next at Niblo's.

—The Musical Club held their weekly reunion on Tuesday evening. Several well-known vocalists rendered classical and other music.

—George Murphy, of Harry Miner's Comedy Four (Murphy, Shannon, Murphy and Mack), is dangerously ill at his residence in this city.

—Ted D. Marks, who began the season with Clayburgh's Creole company, is now doing excellent advance work for Grau's English Opera company.

—Koster and Bial say that in engaging the Lilliputian Opera company they are simply supplying a demand for a better class of entertainment.

—Helene Jennings, who recently failed in Celia Logan's play, An American Marriage, has received offers to go to California and Australia.

—The following artists have been engaged for the next Sunday concert at the Casino: Ovide Musin, Emma Juch, Ernest Faletti and Teresa Carreno.

—The clerical force of the Madison Square management numbers about nineteen. This does not include the Frohman, Sisson, or the literary staff.

—Emma Steiner's Burlesque Opera company opens in Philadelphia next Monday night. It is now playing one-night stands in Pennsylvania.

—The remodelling of the City Hall, Talladega, Ala., practically closes the season there. A new opera house is going up; it will be ready by October.

—Lizzie May Ulmer is making a very successful tour of New England with '49. The entire season has been very flattering financially and artistically.

—Manager Amberg has lent the Lilliputians to Koster and Bial. They will shortly give their entertainment at the Music Hall in Twenty-third street.

—William McAllister, Thomas English, Maggie Nichols and May Havill have joined the Rentz-Santley company, under the management of Sam T. Jack.

—Mr. James E. Bradley, our Newport (R. I.) correspondent, made us a pleasant call on Monday. He was on his way home from a visit to his native Washington.

—W. S. Harkins has been engaged by John A. Stevens to go to the Baldwin Theatre, San Francisco, as leading support to Jeffreys Lewis. He will start on Sunday next.

—Manager Tyler, of the Boston Bijou, intends introducing some specialty features into The Beggar Student, after the manner of C. D. Hess in The Merry Duchess.

—Two of the Lilliputian actors belonging to Amberg's company visited the Square yesterday, and viewed in mute and dwarfed admiration the lounge of the profession.

—Edward Thermaner, formerly advance agent for Ada Gray, and latterly with Kelly's Dude company, has succeeded Frank Small as advance agent of The Mountain Pink.

—Louis Heywood and several of the Dan Maguinnes company returned to town Monday, the company having disbanded. The rest of the company went to Boston.

—At their meeting last week the Directors of the Metropolitan Opera House resolved to apply to the Sixth Avenue Elevated road to erect a station at Thirty-ninth street.

—The Sol Smith Russell company have a two days' vacation this week. Mr. Russell has gone to Boston to visit his family. He has not seen them since last September.

—Brooks and Dickson have completed the furnishing and decoration of their offices, No. 44 West Twenty-third street. They have three entire floors, luxuriously furnished.

—John Rickaby tried to buy off Miss Latham, in order to put J. T. Raymond into the Star Theatre with his new success, For Congress; but the lady preferred to keep the date.

—The theatrical taste of Paris is evidenced by the fact that The Stranglers of Paris had a run of over 150 nights at the Porte St. Martin. It is the scene of Sara Bernhardt's present triumph.

—The auction sale of season seats for the Cincinnati Opera Festival during two days' continuance realized $33,227.75; $13,213.75 of the amount was in the shape of premiums paid for choice of seats.

—Miss Neally Stevens, the pianist, who has completed four years of study with the best masters in Europe, has joined the Theodore Thomas Orchestra company, taking the place of Julia Rive-King.

—The Minnie Maddern company was put to much inconvenience by having their paper sent to Jackson, Mich., instead of Jackson, Miss. It was several days before the missing bundles were found.

—H. Hamilton, the adapter of Ouida's Moths, has arranged Daly's Passing Regiment, for the London stage. It was presented at the Globe Theatre on Monday night, and made a complete success.

—Alice Sutherland, who was left with Leavitt's burlesque company in Europe, recently had her claim of $120 paid, including costs, upon obtaining an injunction on the receipts of a Rentz-Santley troupe.

—Archie Stalker is becoming very active on behalf of the Theatre Comique management. The lithography of the establishment this season is far more extensive and artistic than during any previous season.

—Nettie C. Fleming, a young dramatic reader, who has earned a fine reputation in Brooklyn and other cities, has placed herself under the management of Edgar S. Gaines, and will shortly go on the road.

—R. W. Corbett, the manager of the Aurora (Ill.) Opera House, was reported recently to have married Alice Oates. He had never seen the lady, and his friends think some newspaper wag started the joke. Alice Oates is Mrs. Watkins in private life.

—Manager R. W. Corbett, of Aurora, Ill., sends a neat prospectus of that thriving city. A border of imitation beaten gold surrounds the portrait of the manager. Mr. Corbett is a one-night-a-week enthusiast.

—Agnes Booth will appear in Pique at the People's Theatre in three weeks. She is under special engagement to Manager E. E. Kidder. In the Fall Mr. Kidder opens the new Casino at Washington with Lotta.

—Ella Bailey Robinson has gained her lawsuits in Omaha, by which she receives $9,000. She is now open for an engagement, litigation having for some time past compelled her temporary retirement from the profession.

—Agnes Wallace-Villa is pleasing as well as surprising Western audiences by her performance of Miss Multon. After opening the new Opera House at Dundee, Ill., this week, the company opens in Chicago on Monday night.

—A MIRROR representative was shown over the scenic studio of the Madison Square Theatre yesterday by Dan Frohman, where he found Philip Gauthier and his assistants at work upon the interior sets for The Alpine Rose.

—Charles H. Welch, well known in the theatrical circles of the Pacific Coast, is advertising agent of the Fourteenth Street Theatre. James T. Maguire, the treasurer, is also a Californian. By the way, he has recovered from a recent illness.

—William H. Reeves, stage manager of the Arthur Rehan combination, and Emma L. Clavelle, soubrette of the same company, were married Jan. 10, in Brooklyn, by the Rev. T. De Witt Talmage. The ceremony was performed in the presence of the relatives and a few intimate friends. Mr. Reeves is a resident of Brooklyn.

—Spohr's Last Judgment was sung on Tuesday night by the Courtney Pupils, assisted by several well-known professionals, at 55 West Twenty-third street. The attendance was very good. Twenty-two soprano voices, fifteen contraltos, seven tenors and nine basses formed the choir. Caryl Florio conducted.

—Mrs. Eva Post, whose complaint concerning the New York combination was printed in THE MIRROR of 12th, and was promptly contradicted by W. L. Gleason, called at THE MIRROR office with letters from J. Alexander Brown, Albert Eaves and the Baldwins and Ohio Express Company, which emphatically contradict the statements of Gleason.

—Harry Lindley, stage manager and comedian, and Irene Lindley have returned to their home in Buffalo. They were with the Alice Oates Opera company, which lately stranded in the South. They shortly start out with a new American play bearing the peculiar title of Nelly, under the management of Frank Newman, who is arranging business dates.

—R. E. Graham has written a play called Mary Max, in which he proposes to star next season, under the management of Travis W. Olney. Next Monday night Mr. Graham will appear at the Star Theatre, with Hannaford and Burton's company, in the specialty called Hix's Fix, now named Wanted—A Partner. During the performance he will imitate Irving as Hamlet.

—The character of Hazel Kirke has been played by the following ladies at various times during different seasons: Jeffreys Lewis, Effie Ellsler, Jean Burnside, Georgie Cayvan, Belle Archer, Lillian Spencer, Maude Odell, Frankie Bishop, Anna Boyle, Clara Morris, Maude Stuart, Phoebe Davis, Ada Gilman, Genevieve Rogers, Louise Thorndyke, Belle Gilbert and Laura Atherton.

—H. W. Johnson informed a MIRROR reporter yesterday that Mr. and Mrs. McKee Rankin, after filling the Baldwin date next week, will return to the city, when they go on the road, time being already filled for the season. Any necessary alterations in Gabriel Conroy will be made during the present week. Mr. Rankin is quite confident that the play will be a fitting successor to The Danites.

—E. E. Rice informs a MIRROR man that he has cancelled his San Francisco date for the Surprise Party for several reasons, the principal being that Kate Castleton had signed a contract with another manager, which precluded her visiting 'Frisco. John A. Mackay declined to go unless Miss Castleton went. Other dates are being made. Mr. Rice says: "Miss Castleton remains with me indefinitely."

—William Calder has made arrangements with Bartley Campbell for the right to produce The White Slave in Great Britain. A strong company will be organized particularly in the minstrel parts. Mrs. Chippendale will appear as Aunt Hannah. The principal roles will be assumed by English actors. The opening will take place Aug. 1, either in Liverpool or Glasgow. H. Cecil Beryl, now of the Royal Princess Theatre, Glasgow, will assume the management.

—Richard Mansfield has been added to the cast of the Alpine Rose at the Madison Square. His place is undoubtedly in a stock company, and it is understood his part in the new play is unlike anything he has done before. The play is an important one, as the management cannot afford to encounter another failure. With such good comedians as Whiffen, Lennox and Mansfield a play must indeed be uninteresting to meet failure. Taking the ladies into consideration, the play has been most happily cast.

—Edwin H. Price has been interfering with some Buffalo people's ideas of a free and independent right to acquire anything or everything of a dramatic nature. "It was a very painful duty, but it had to be performed," said Mr. Price. "I received word that Dora Mehlbach and W. A. Tralles, directors or managers of the Germania Theatre in Buffalo, were going to produce Fedora on Jan. 13. I immediately applied to the Supreme Court, and without any trouble or delay got out a permanent injunction enjoining them from playing Fedora in German or any other language."

—Wesley Sisson recently purchased one of the lions in the Central Park Menagerie for W. H. Harris, of Boston. It was the largest in America, and while with the Harris Circus in Chicago, last week, the trainer, Charles Curran, entered the den with but a small iron rod to protect himself. The beast, wild with rage, sprang through the door, and for hours exhausted the powers of the spectators to keep it at bay. It finally attached a pony, and no torment could be given it to release its hold. A happy thought suggested itself to a doctor present, that a sponge dipped in chloroform and suspended from the ceiling in front of the lion's mouth might stupefy it. This was done, and in a little time the animal lay powerless upon the floor. In this state he was caged.

PROVINCIAL.

BOSTON

Park Theatre: Nat C. Goodwin returned to his old stamping-ground in Hobbies, during his second week. He is sure to better advantage here than in The Member from Slocum, as a whole, because the piece is more compact and consistent. But the lover of genuine comedy, who feels that Mr. Goodwin is a better actor than even he gives himself the credit of being, longs to see him cut loose from his contributory and give a season of legitimate. He is the equal, in genteel comedy, of any American actor on the boards to-day. But what would he do with all the Weatherbys? Ah! there's the rub. Mr. Goodwin's imitations of Henry Irving in Three Gentle were superb, and what was better, did not fume their high flights and come down below their artistic level throughout. The Madison Square success, The Bright, this week.

Globe Theatre: The Glass of Fashion was given, with a good cast, by the Fifth Avenue Theatre co. during the week of 14th. Herbert Kelcey came nearer being a fine actor as Colonel Trevanion than in any character in which he has ever before been seen in Boston. Lewis Morrison was the artist par excellence of the series of representations, as Prince Borowski. Sara Jewett, as Mrs. Trevanion, had a character nearly fitted to her, and the same may be said of Stella Boniface as Peg O'Reilly. Frank Mordaunt's John Macadam was so good that it should have been better. After he has tried to roll the paper, which has caused so much trouble to all, and rush in turn has refused, he should not forget the dignity of the drama so far as to offer it to the leader of the orchestra, and then pettishly throw the copy down in front of that gentleman. The Globe is not a variety theatre, nor is The Glass of Fashion a specialty song-and-dance act. The piece is well constructed and well presented in the main. The same co., with the addition of Sadie Martinot in her character of Rose Shandeford, will give Confusion this week, preceded with Old Love-Letters.

Boston Museum: The Romance of a Poor Young Man, adapted from the French of Octave Feuillet by Pierrepont Edwards and Lester Wallack, was given here the first half of the week of 14th. Charles Barron gave a fine, manly interpretation of the character of Manuel, Alfred Hudson's Dr. Dumouriez was sufficiently peppery and torpedo-ish, George Wilson's Gaspar Laroque was weird and picturesque, Annie Clarke's Marguerite was pleasing, and indeed the whole cast was excellent, though the artistic honors were carried off by Regina Dace as Mlle. Heloquin, the governess. She made the character one of refinement, with a tenacity that was strong without being ungrateful or unwomanly. East Lynne was given for three performances on Thursday, Friday and Saturday matinee, and to better houses, more's the pity, than was the former play. George W. Wilson's benefit, Saturday night, in Our Boys and The Flying Dutchman, took place to a house that was literally packed. This week, Little Emily, with an especially strong cast.

Boston Theatre: A continuation of Virginius, by John McCullough and his strong co., for the second week, while the large audiences betokened no diminution in interest or appreciation.

Bijou Theatre: The Beggar Student is still running to good houses. A new interest is given, before the opera had even begun to flag, by the engagement of Harry Brown, the fine comedian of the eccentric but not exaggerated order, who takes the part of General Ollendorf, 21st. A Trip to Africa is being prepared, though Manager Tyler is not disposed to hurry matters till the public become tired of his present offering.

Howard Athenæum: Nothing new can be said of Gus Williams in One of the Finest. Manager Harris turned people away from every performance of the week, except Wednesday afternoon, and even on this occasion the vacant seats were few and far between. The same statement may safely be kept in type for this week, as the Howard Athenæum Star Specialty and Comedy co. follow Gus Williams.

Windsor Theatre: The Great and Only Original C. S. Sullivan's Female Mastodons, are at the Windsor Theatre this week.

Bowdoin Museum: The Vivandiere Minstrels are at this house. Large houses were the rule last week.

Items: The Hyer Sisters have been engaged to appear with Callender's Minstrels at the Howard Athenæum Feb. 4.—Margaret Mather comes to the Boston Theatre this season. She made a great hit last season, and already indications are that she will be greeted by audiences that will test the capacity of even that house. She will open as Juliet.—Marion Hill, daughter of Barton Hill, the well-known actor, will soon make her debut.—Edwin Booth will play a return engagement at the Globe of two weeks, beginning Feb. 18. This is welcome news, as thousands were unable to see him during his recent appearance.—The Ace of Clubs will follow Bon. Langtry at the Globe Feb. 4. It may not be impertinent to remark that last season it was the Knave of Hearts (or Diamonds—which?) who followed her so persistently everywhere.—The Boston Theatre, as well as Wallack's and the Union Square, tried to get William Terriss on bending spoon; but the gentleman will return to England with Mr. Irving.—John McCullough will play at the New England circuit next week and then goes to Brooklyn.—The Hungarian Gypsy Band gave a concert at the Howard Athenæum Sunday evening 30th.—John McCullough appears in his third and closing week at the Boston Theatre, in The Gladiator, Othello, Julius Cæsar and Richard III.—The Kernells, Wheatley and Trainer's comb. were so successful that they will play a return engagement at the Howard Athenæum late in March.—S. Adamowski, the Boston composer, was lately the recipient of a complimentary letter from Christine Nilsson, in praise of some songs he had sent her.—Wilson Morse is still tinkering away at Maidens Fair, adding a song here and there or shaking out one not restlessly, as the mood strikes him. Mr. Morse is clever in his way, but makes a mistake in getting the words of his songs written here and there by different authors on various occasions. The unity of a libretto should be considered, but how can it be even kept in view when the pen-marks of different writers and varied phases of thought or methods of work are manifest? It is understood that Cheever Goodwin has had the libretto in charge lately, but it should be placed in his keeping so exclusively that no one can tinker with it, or be taken from him entirely. The mistake of too many young and inexperienced composers is that they think the melody is all that is required, and that the libretto is in most cases only a necessary "side show." The Gilbert and Sullivan combination and results would teach them better if they allowed thought and judgment to work outside of narrow prejudice or inordinate self-conceit. A number of Boston composers of popular songs would not receive the merited contempt of people of culture that they now do if they worked with intelligent librettists. News reaches here from Rice's Traveste co., now in the West, that on its return East in two weeks Fun on the Bristol will be shelved and Evangeline substituted. Richard Stahl is the leader of the orchestra, and several of his recently published songs are sung by members of the co. with great success.—The Boston Ideal Opera co. appear at the Globe Theatre, March 4, for two weeks.—Gertie Blanchard, of the Boston Museum co., was a type-setter in the *Sunday Budget* office three or four years ago.—Much interest is felt in Boston to see Sara Jewett in Old Love Letters, in the character that was essayed so long and so beautifully several seasons ago at the Park Theatre by Agnes Booth.—Louis C. Elson, the well-known musical writer and musical critic of the *Sunday Courier*, will make another flying trip through Europe next Summer.—Sara Jewett is staying at the Adams House during her appearance at the Globe.—Edwin Booth will play his Boston engagement next season at the Museum, with the full stock company there in support. This will insure, as a whole, the finest manifestation of dramatic art possible in America.—Clara Louise Kellogg has been calling Boston "that horrid place." Thanks, Clara; the same to you. But it is not Boston that has changed. Annie Louise Cary have enough to retire before the last her voice.—Charles F. Pidgin's opera of Baby Mascotte is a bright affair, judging from a synopsis he has sent me. Signor Operti has composed the music.

ST. LOUIS.

Grand Opera House (J. W. Norton, manager): The Beggar Student had very light business, with the exception of one or two nights, when the audiences were [illegible] During the week Fatinitza, Musketeers, Pirates [illegible] Fra Diavolo, Marriage of [illegible] Columbian Girl were presented. Maggie [illegible]

Standard Theatre (Charles Pope, manager): Charles [illegible] company co. closed their two weeks' [illegible] Business was a very fair success and [illegible] benefit to the St. Luke's Hospital Fund, under whose auspices the series has been conducted. Mattie Williams in The Little Duchess 30th.

Olympic Theatre (Charles A. Spalding, manager): The Silver King was well given with a good cast and fine scenic effects. Business was good during the week. Hoover Irving to Louis 31, cent.

Standard Theatre (W. H. Smith, manager): Our Strategists did a rather thin business during the week, although they caused many people their opening night, 13th. Manager's Pullman Palace Car, 20th.

People's Theatre (W. C. Mitchell, manager): The business done during the week by The Diamond Mystery was not encouraging, although it is really a good piece of its kind, and Fanny Ramsden and J. W. Norton were very clever. W. J. Ferguson in A Friendly Tip, 20th.

Edwards' Theatre Comique (W. H. Edwards, manager): Libbie Hall and her burlesque troupe have appeared in Flirts at this house during the week. A good olio precedes the burlesque, and business has been excellent.

Items: Manager John W. Norton has returned from Chicago after an absence of about a week.—The St. Louis Musical Union will give its next regular concert 24th and the rehearsal the day previous.—Manager Charles Pope is back from New York. He has secured The Stranglers of Paris and other strong attractions for his season's wind-up.—H. W. Kelly, the "Dude manager," has been entertaining with friends here during the past few days.—Charles Wyndham has been become a St. Louis Elk.—The Abbey Grand Opera co. opens its St. Louis season Feb. 4.—Charles Pope has donated his theatre and Mlle. Rhea her services for a grand benefit for the Bartholdi pedestal fund, to take place Feb. 4. The tender has been accepted by Governor Crittenden.—Harry Noson, treasurer of the People's Theatre, will take his annual benefit Feb. 1. Huntley's co. in The Streets of New York.—The Elks' Social Club will give Henry Irving and Ellen Terry a reception at their parlors at the People's Theatre 23d. John A. Dillon, of the *Post-Dispatch*, is the chairman of the reception committee.

SAN FRANCISCO.

JAN. 14.

The Pezzilo Italian Opera co., at the California Theatre, have sung to varying business four nights a week. This week is announced as the last, unless business picks up. The next attraction underlined is W. E. Sheridan, the tragedian, in a season of legitimate. Manager Bertz' benefit, tendered him by the opera co., comes off to-night and promises to be largely attended. Ernani will be given.

Jefferyn Lewis last week in the role of Zecka, in Diplomacy, drew good houses. Her impersonation, to be sure, is a clever one, but much of the ranting, snapping and emphasis of sentences she introduces could with good grace be dispensed with. When Miss Lewis was here last she charmed all with her quiet and natural method of acting. She has fallen into the melodramatic channel, and should wade out before she reaches beyond her depth. To-night Forget-Me-Not will be produced, and after that Celia Logan's American Marriage.

At the Bush Photos, with pert Alice Harrison and clever Helen Dingeon, as the new attractions of the co. This week ends the engagement of the Skinped party. They are billed for the Grand Opera House under one week's engagement to Bert, opening 21st.

Manager Leavitt, who has studied the tastes of our people, has secured the following attractions for his Bush Street Theatre: Raymond Holmes' Whims comb., 21st, week; on the 28th Rice's Surprise Party No. 1, then Leavitt's European Specialty comb., to be followed by The Hoop of Gold comb. Negotiations pending with Salsbury's Troubadours, Edouin and Sanger's Bunch of Keys, Barry and Fay's Comedy co., Tony Pastor's Specialty co. and Fay Templeton's Comic Opera co.

At the Grand Opera House, Taken from Life, with Jay Rial's co. in the cast, will to-night be revived. The minstrels are always adding to their ranks. This week the Sheridans, Phil and Chrissie, who will introduce songs, dances and their great American clog dance. On the 21st Kelly and O'Brien, character comedians, put in an appearance. Ben Clark, the tenor of the co., possesses a voice of remarkable strength and sweetness, and receives a round of applause nightly. The bill this week is a long one. Billy Sweetman in his Ethiopian sketch, Who's Who? Wilson and Cameron, We'll Get There By-and-by; the Standard Quartette in choice selections, and the afterpiece, The Mother-in-Law, with the co. in the cast.

The Market Street Theatre, with H. C. Wyatt at its head and Courtright and Hawkins' Minstrels as the attraction (and a good one too), will receive a share of public patronage to night and until further notice. Prices reduced to 50 and 25 cents.

The Bohemian Girl will be produced at the Tivoli to-night, with Hattie Hoore, Harry Gates and E. N. Knight in the title roles. Supported by the regular company.

The Indians, with Yellow Kit, at their head, go on the warpath on the interior this week. Fresno is to have a theatre, the Grand Opera House. Opening set for March 1. Attraction not yet published.

BALTIMORE.

Academy of Music (S. W. Fort, manager): In spectacular splendor Jalma surpasses anything ever seen here. The costuming, scenery and stage-setting were alike magnificent. Nothing could be more gorgeous and dazzling than the march of the Silver Army in Prince Beulah's palace. The ballet, too, was extraordinarily good, and included not only graceful dancers, but pretty girls—something very rare in ballets nowadays. The dramatic co., though rather a secondary part of the performance, did clever work. Fraser Coulter, in the thankless part of Albazon, acted effectively and without any rant. Mrs. Barry made an excellent Farcioa. Edith Kingdon as Princess Meta was pretty and winsome, and William Redmund played Jalma in a robust, melodramatic way. The houses throughout the week were phenomenal; every available inch of room was utilized, and chairs were even put inside the orchestra rail. "Standing-room only" was displayed at the box-office every night before eight o'clock, and on several nights the management was obliged to discontinue the sale of admission tickets. Jalma will be given until Thursday night, when Mapleson's Opera co. will open for the rest of the week with Gerster in Elisir D'Amore. Next week, Lytton Sothern.

Holliday Street Theatre (J. W. Albaugh, manager): The McCaull Opera Comique co. drew excellent houses throughout their engagement and gave very enjoyable performances. The Princess of Trebizonde had only been given twice in this city, and it was so long ago that the tuneful little opera was almost a novelty to us. Jeannie Winston played Prince Raphael as she plays everything, well. Emma Carson, though suffering from a cold, sang the music of Zanetta's part charmingly. Catherine Lewis was unusually ineffective and suggestive, and displayed a tendency to kick a farondale, *a la* Olivette, throughout the entire performance. Francis Wilson's Tremolini was one of the funniest bits of comedy seen here in a long time. The chorus was very good. Bartley Campbell's White Slave opened to a good house on Monday night. Next week, Mr. and Mrs. McKee Rankin.

Ford's Opera House (J. T. Ford, proprietor): The Stranglers of Paris had an excellent run of houses last week and was given in a most effective manner. The co., headed by Joseph Wheelock and Selma Fetter, was unusually strong, and the scenery and mechanical effects pretty and well-handled. On Monday night the Beggar Student received its first production in this city before a large and friendly audience by C. E. Ford's Comic Opera co. Next week, Ranch 50.

Monumental Theatre (James L. Kernan, manager); George H. Adams' Humpty Dumpty and Star Specialty troupe, is the attraction billed for this week. Next, Harry Montague and Kernan's Own Specialty co.

Front Street Theatre (Dan A. Kelly, manager): C. R. Palmer's comb. will appear this week in the romantic drama of The Danites.

Items: Booth will begin a two weeks' engagement on Feb. 4, opening in Richelieu.—Emma Carson, on account of a severe cold, withdrew from the cast of Prince Methusalem on Wednesday night, and her place was filled by Grace Vinton.—It is rumored that Manager J. T. Ford has leased the Independence Hall, in Cambridge, Md., for three months.—Jeannie Winston's nightly reception at Holliday Street Theatre was something in the order of a triumph. Her appearance was always the signal for an outburst, which prevented her saying or doing anything for some moments. Bouquets and baskets of flowers were sent her quite often during the week.—H. W. Kleinbecker, of the Opera House staff, goes ahead of the Fun on the Pacific co. next season.—The sale of seats for the Mapleson season has been very good thus far; it amounts to something over $7 000.

CINCINNATI.

The second and final week of Excelsior at Heuck's New Opera House is pronounced by Manager Fennessy as even more remunerative than the first. In fact, so large was the nightly attendance, that the "standing-room only" sign was prominently displayed on several evenings long before the curtain was rung up. The second act of the spectacle is made decidedly entertaining by the grotesque dancing and posturing of Arnold Kitally, who portrays the English tourist. This week, Her Atonement, followed, 27th, by The Black Flag. Fred. Warde, Feb. 3.

At the Grand, A Parisian Romance was put on during the entire week, and attracted probably the lightest attendance of the season. In the repulsive role of Baron Cherriel, Richard Mansfield establishes his reputation as a brilliant artist by furnishing one of the most clever bits of character acting ever seen on a Cincinnati stage, his death scene in the final act being of a nature to arouse even the most apathetic. During the closing evenings of the engagement the star displayed his wonderful versatility by the mimetic talent displayed in his monologue entertainment entitled Our Evening Party. This week, Fanny Davenport in Fedora, followed, 28th, by Irving.

To the shrewd advertising services rendered by Press Agent Rosenthal, of Manager Harlin's staff, no little of Marie Prescott's success during the week in Cosino must be attributed. The play itself possesses little of dramatic merit to recommend it, and with the generally indifferent support accorded Miss Prescott in its execution, her non-success elsewhere is not a seven days' marvel. Manager John P. Smith's connection with the troupe ceased, 14th, Current week, Daisy Ramsden, in The Girl that I Love, followed, 27th, by the Coriner Mysteriosos.

Edgewood Folks, with Sol Smith Russell in his well-known role of Tim Dillaway, developed sufficient attractions to ensure a profitable week's business at the People's Theatre during the week. Like Emmet and Scanlan, the artist possesses a suggestion that apparently pervades his every speech and movement, and his songs are rendered in a style that never fails to enlist his audience. His support was good. Haverly's Comedy co. current week, followed, 27th, by Whonley, Lavelli Brothers and Trainer's Specialty comb.

Daly's 7-20-8 was satisfactorily rendered at Robinson's nightly during the week just closed, by an excellent co., though the attendance was simply discouraging. Frank Hardenburg, who is favorably remembered as one of the leading members of Manager Hill's All the Rage comb., is a member of Mr. Daly's troupe, and an excellent comedian. The co. will remain during current week, and will present Pinero's comedy of The Squire, Jolnes, 28th, followed Feb. 4 by Sanger's Bunch of Keys, which will be the last attraction of the house under Miles' management.

Items: The Parisian Romance comb. disbanded in this city, 19th, at the close of their unsuccessful week at the Grand.—Manager Miles has secured from Henry Hoffman, owner of the Grand Opera House, an additional three years' lease on that popular resort, and as present tenure holds good until 1885, he will virtually control the destinies of the Grand until 1888.—It is now an almost assured fact that with the lapse of his present lease on Robinson's, which event occurs in February, Miles' managerial connection with that theatre ceases. The house under Miles' control has never been profitably conducted, being simply operated as a side issue of the Grand.—Business Manager Collins contemplates keeping the house open for the week following Miles' retirement, and will star his wife, Martha Wren Collins, in a new play. Uncle John Davis, the Cerberus who guards the portals of the house, will devote his massive talents to the extension of his own business, and Dan Clifton will, in all likelihood, be transferred to the working staff of the Grand.—The Williams, Manchester and Jenning's Specialty comb., who had originally been booked at the People's for week of 13th, remained idle in the city the entire week, and their manager has already instituted suit against Hubert Heuck for damages sustained in the matter.—Max Clayton, representing the Daisy Ramsden Girl I Love comb., and E. Milton Gotthold, in advance of the Haverly Comedy co., put in an appearance early in the week.

NEW ORLEANS.

Roland Reed has been doing an excellent weeks' business at the Academy of Music, the opening night (13th) being possibly the largest of the season. The play of Cheek has had no changes made in it since last season. It is only a medium for the display of Mr. Reed's peculiar eccentricities. He is as pleasantly funny as ever, and his co., notably Misses Hastings and Vaughn, were rather commendable in their respective roles. W. J. Scanlan comes for a week in his popular play of Friend and Foe, 20th.

The second week of the Hess Opera co. at the St. Charles has, in a business sense, been no improvement on the first. The class of theatre-goers who most affect opera here are those who seem most sensitive to the changes in the weather, and the past week has been so unpleasant that they have avoided places of amusement except on very rare occasions. The operas sung by the co. have all been rendered admirably, and the artists have shown themselves able and conscientious. The largest house of the week was on 18th, when Faust was sung. Mangé, of the French opera co., sang the role of Valentin admirably, and the rest of the co. seemed on their mettle, so to speak; result—an excellent performance.

Rose Eytinge's first week at the Grand Opera House beginning 13th, has not been a profitable one. Except the opening night, when Oliver Twist was performed, A Winter's Tale has been the attraction. At first some slight curiosity was evinced to see this play, but it has not proven popular. It needs a co. of very strong actors to make it thoroughly enjoyable. It this respect Miss Eytinge's co. does not fill the bill. The star herself is an artist of unquestioned ability and power, and her performances are always enjoyed, but even this cannot make such a play a success nowadays. The second week, beginning 20th, will be given up to more attractive dramas, such as Led Astray, Felicia and Rose Michel. In these the co. may show to better advantage.

Gossip.—The artists of the French Opera co. are still struggling along trying to "keep the pot boiling," but with rather poor success. Four of the co., viz.: Mme. Dorsay and Messrs. Lestellier, Banhivers and Maugé have contracted with C. D. Hess for the remainder of his season and were to appear at the St. Charles this week in Faust. Learning, however, that they had signed articles with their comrades of the French co. for a continuance of the season at the French Opera House, Mr. Hess granted them a temporary release. They will in all probability, however, soon be released from their Artists' Association and join Hess in time to accompany him to Havana and Mexico.—The Eytinge management have introduced a new idea into their business department. Bessie Bernard, a New Orleans lady, and for some time connected with the press here, is, besides being an acting member of the co., their press agent, and it is said has done very clever work in that regard since she has been with the co., her familiarity with journalism and journalists fits her for the position. R. C. Shields, another capable member of the co., is a New Orleans boy, and very popular here. Max Zoellner, treasurer of the Eytinge co., leaves them here. His assigned reason, I understand, is his objection to travel in Texas. Mr. Le Brune, hitherto an acting member, will replace him. Miss Eytinge was too ill to appear on the night of 13th, and the role of Hermione was rather neatly performed by Effie Shannon, a young member of the co. and a pupil of Miss Eytinge.—A company of musicians styled The Figaro Spanish Students will inaugurate a short series of concerts at Grunewald Hall, 21st. They will be assisted by Mrs. G. D'Aquin, a talented local soprano, and by Prof. Greuling, as accompanist.—The Faranta and German tent shows have been holding their own, despite the cold and wet spell. Cheap prices draw.—Frank Farrell, of the Madison Square Young Mrs. Winthrop party, is in town and being well entertained by his numerous friends.—Gus. Mortimer, manager of the Roland Reed party, has been quite ill.

PHILADELPHIA.

The week of Italian opera, for which I predicted so much financial and artistic glory, was a thorough failure from a monetary point of view, and but partly satisfactory in its musical results. Monday night, when Faust was presented, the house did not offer standing room; but from then until Friday the loss side of the ledger had a monopoly of figures. La Gioconda, the only novelty of the entire week, was produced Friday evening with Nilsson in the title role—the house being large and enthusiastic. Cavalazzi shared in the honors. The different operas were shabbily mounted and poorly dressed, and twice during the week changes in the cast were made necessary by the illness of Sembrich and Scalchi. Coupled with these drawbacks was the fact that Manager Abbey's repertoire for the week—with the single exception noted above—was composed of works long since in the sere and yellow leaf, and not possessing even the attraction of a "phenomenal cast," which might have compensated for their age. The chorus and orchestra would have been appropriate for the Academy, but were too large for so comparatively contracted a building as the Opera House. Lawrence Barrett began a two week's engagement, 21st, in Baker's Francesca da Rimini. Lytton Sothern, Feb. 4.

In the Banks succeeds Esmeralda at the Chestnut street, and is on for a two weeks' run. Mr. and Mrs. George S. Knight, Feb. 4.

Confusion had a thoroughly successful week at the Walnut, and might have continued for a fortnight longer. It is one of the best of its kind ever produced in our city, and Stetson's co. is fully qualified to interpret it. The sketch called Distinguished Foreigners has no merit in itself, but Henry Dixey and Florence Gerard give clever imitations of Terry and Irving. Edwin Booth begins an engagement to-night (21st), his first appearance here in three years. Richelieu is on. Excelsior Feb. 4.

At the Arch, Maude Granger played throughout the week to light business. Both star and co. merited better patronage, their work being very much above the average. Margaret Mather as Juliet, is the current attraction. I hope to be able to chronicle some improvement in this lady's acting. Salsbury's Troubadours, in Three of a Kind, 28th.

The National, with Campbell's White Slave to the fore, did a big week's business, completely recovering from the depressing effect produced by the salary-grabbers of the Tourists. Harry Meredith, in Ranch 50, current week. Stevens, author, actor and manager, in Passion's Slave, 28th.

John Stetson has effected a temporary lease of the Arch Street Opera House, and will present Confusion this week, with the same co. lately at the Walnut. The encouragement received there gives full warrant for the venture. Hiz's Fiz closed a light week at this house Saturday night. The co., which includes Mestayer, Graham, Bloodgood, Gilbert and Kate Foley, does some clever work. But the piece—well, if not r. o. t., it's "just bordering on."

Manager Southwell, of Haverly's, announces this as the final week of The Beggar Student, other engagements preventing its further continuance. Princess of Trebizonde makes a re-entree 28th, with Catherine Lewis, Jeannie Winston and Francis Wilson in their former roles. Wilson made a hit during the first production of the Princess at this house.

Her Majesty's Opera co., headed by Patti and Gerster, give three farewell performances at the Academy this week. Tonight (21st) Patti appears in Aida.

The New Central presents Ida Siddons' Female Mastodon Minstrels. The co. includes Gant Drover, Charles T. Ellis and Clara Moore, Prof. Porter, Ida Siddons, Lizzie Mulvey and other variety specialties. The Wild Men of Borneo and John Briggs (fat girl) are on exhibition at the Dime Museum. As You Like It, with Lillie Hinton as Rosalind, replaces the Ticket-of-Leave at the Bijou, 23d; Aladdin 28th. This theatre has the only stock co. of which our city can boast. It is a cosy little house, prettily finished, and the management cater to a class of amusement-seekers who give cordial support in a moderate way.

Philadelphia Lodge No. 2, B. P. O. E., announces the following programme on the occasion of its thirteenth annual benefit at the Academy, afternoon of 24th: Dan Harkins and the Booth comb., In the Ranks, Beggar Student, Carncross' Minstrels, Lillie Hinton and a bevy of variety talent from the co. now playing at the Central.

Items: The usual specialty bills are announced at the Club and Comique.—R. H. Jacobs, who has been running a Dime show at Horticultural Hall, advertised that to any one procuring a child over one year of age, upon whose finger would go a diamond ring worn by Hop-o'-My-Thumb (midget), he would present the lump in question. The "kid" was found, but the ring remained in Jacobs' possession until a *capias* brought him before a judge, when he settled.—The advance sale of seats for the Booth engagement exceeds every expectation.—The Stranglers of Paris is booked for the National.—Thompson appears at the Chestnut this year. His last engagement at the Walnut in '83 resulted in a difference with the management of that house. Thompson, it is said, was made to pay forfeit for refusing to play at the Wednesday matinee. Manager Hall suggested that there had been a time when he (Thompson) would have been glad, etc., etc.; to which Uncle Josh replied, "There was a time when I had to wait until to-morrow for to-day's dinner; but things are different." It was nominated in the bond, however—pay or play.—The Boston Ideal co. and Storm-Beaten come to the Opera House.—Florence Gerard made an acceptable substitute for Sadie Martinot, on Friday last, in Confusion. She made also what Miss Martinot was unable to make—a hit.—Manager Campbell, of the Dime Museum, has returned from an extended trip in search of "freaks."—Fleischman and Hall promise that the production of Excelsior will be marked by that generous liberality which always attends spectacular and dramatic exhibits at their popular house.—Comley thinks he has put Princess Chuck in good trim for another trial of the road. Mrs. Comley (Lizzie Harold) pins her faith to Chuck and the baby.—Kate Foley, of Hiz's Fiz, is a clever, spontaneous little woman, worthy of a better chance than is afforded by her present role.—Apparently there is some remnant of last season's ill-feeling existing Elk circles. It has not been easy to select benefit attractions.—Madame Nilsson was the recipient of much social attention last week. Tuesday she was entertained at a ladies' luncheon by Mrs. Gross. Wednesday Mrs. McKean's ball was graced by her presence, and on Thursday G. W. Childs, of the *Ledger*, gave her a dinner at the Bellevue.

CHICAGO.

The second week of the Irving season was even more successful than the first in point of numbers, the house being sold at each performance long before the curtain rose, and standing room was difficult to get. Mr. Irving appeared in The Lyons Mail, The Belle's Stratagem, Charles I., and The Bells. Miss Terry was seen in three of these, but the part of Janette, in The Lyons Mail, gave her no opportunity, and her appearance in the play was simply to add strength to the cast, for the purpose of drawing her admirers to the theatre. It would have been better to have let the lady rest in this instance, for it did not add in any degree to her reputation. As Queen Henrietta Maria, in Charles I., Miss Terry was at her best, and held the audience enraptured. As the unfortunate consort of Charles, she gave a truly pathetic picture of womanly solicitude and unfaltering love. The artiste in this drama appeared to even greater advantage than as Portia. As the betrayed and beleaguered king, Mr. Irving again surprised his most ardent admirers. The gentle, loving nature which shone so brightly in the presence of his family, contrasted with the dignity and pride of the king, in the presence of his enemies, was a study in a new and unimagined line of the actor's methods. Each act was a new revelation in the art of action without rant, tragedy without vehemence. If there is in dramatic history a finer stage picture than the surrender of Charles I. to Cromwell, after his trust in Lord Morey has been betrayed, we can not recall it. In the final parting of the husband and wife, when king and queen were no more, but only the tenderness and love of two true souls, parting for the last time, within the sound of the death-knell of one, Henry Irving and Ellen Terry swayed the hearts of men and women alike. In The Belle's Stratagem Miss Terry carried off the honors, the Doricourt of Irving being nothing in comparison. He had merely to look the polite and courtly man of the world and walk through the scenes. So great has been the demand for seats that an extra season of one week will be given, opening Feb. 11. Mr. Irving, in response to calls, made a pleasant speech of thanks on Saturday night, at the conclusion of the last act of The Bells. He expressed his gratefulness for the favors shown him in Chicago by the public and press, and hoped he and his co. would be kept in the memory of Chicagoans, as their kindness would be by himself, Miss Terry and the members of the co. This week Abbey's Grand Opera begin a short season.

Bartley Campbell's Siberia did a profitable week's business at McVicker's. The play is a mass of improbabilities and exaggeration and depicts actual life in Russia about as much as it does that in Central Africa or some other spot on earth where Mr. C. has not been. Some of the characters are well drawn, however, and a very good co. is engaged in its presentation. Athins Lawrence, H. Vernon, Charles Abbott and C. B. Hawkins do well, and Adele Belgarde and Emma Vaders are pleasing actresses. The play will remain another week. Mapleson's Grand Opera, with Patti, Gerster and Nicolini, 28th. The advance sale of season tickets is said to be large.

Rice's Surprise Party in Pop has filled the Grand. The affair is a mere excuse for variety artists to display their talents, and some of the talents are poor. There is too much of some mediocre people, and not enough of others. This week James O'Neill will appear in his splendid impersonation of Edmund Dantes in Monte Cristo, and as the company in support is a capital one, the engagement will doubtless be profitable.

Joseph Murphy in his Irish dramas Shaun Rhue and Kerry Gow, it goes without saying, has filled Hooley's with the lovers of that class of play, and in Irish Chicago that class is too numerous to mention. We understand that people have been turned away on some evenings, and so congratulate Mr. Murphy and his lucky manager. This week Charles Wyndham and his excellent co. in A Cosy Couple and Butterfly Fever.

Flockton's Flying Dutchman did well at the Academy, and the New York Opera co. filled the Standard. These two theatres are never bothered much with what is going on down town. They have established themselves, by judicious management, so firmly in the good will of West-side theatre-goers that they can afford to laugh at the sneers of those who call them "cheap." This week, Therese's Black Flag co. comes to the Academy and the Chanfrau's to the Standard. Pop is to be at the Standard, 28th. The Lyceum is still in the fore with a good variety co. every week. Fay Templeton has been at the Criterion the past week, where large crowds attended. Carrie Swain in Cad, the Tomboy, this week.

Items: The receipts at Haverly's for the two weeks of Irving's season were within a few dollars of $17,000.—James T. Meade, formerly manager of the Olympic, says a new theatre is to be built for him soon in a central location, and is to be the most expensive and grandest edifice of the kind in the country.—Irving was dined, wined and feted so much during his short stay that he had to absent himself from two receptions given in his honor, and send regrets at the last moment. Lawyers, ministers, and doctors vied in making him their guest.—Rice's Surprise Party does not go San Francisco from here. Kate Castleton refused to go, as her contract was not specific in that respect. The co. will fill in time in this locality for a week or two, and may visit the coast later in the season if the trouble can be bridged.—From the advance sales of season tickets and seats for single nights, Abbey's grand opera season bids fair to be the greatest financial success of any opera that has been here for years.

BROOKLYN.

Grand Opera House (Knowles and Morris, managers): Passion's Slave, with John A. Stevens and the same cast played at the New Park, New York, is playing to good houses. Every scene is applauded, and Monday night nearly all the actors were called out. Edna Carey and Margaret Lanner each received baskets of flowers. Miss Carey surprised those who saw her with Boucicault in comedy. As Mamie Briscoe she displays wonderful force. Next week, Denman Thompson.

Haverly's Theatre (W. A. McConnell, manager): Mr. and Mrs. George S. Knight are playing to fair houses in Otto. George S. Knight is personally popular with Brooklynites, and his characterization suits. Storm-Beaten, with Ed Collier in place of McKee Rankin, is billed for next week.

New Park Theatre (Colonel W. E. Sinn, manager): Esmeralda doesn't seem to draw exceedingly, though it is fairly set and the cast is passable. Kate Denin Wilson, Maginley and Wheelock are the best. For the sake of the Madison Square a new set of scenery should be painted for this co. Next week the McCaull Opera company.

Items: Hyde and Behman's is crowded this week. Harry Watson's Specialty comb., with Wetchler as attraction, is the attraction.—Jamestown, at the Grand Opera, paid big money last week for the first time in Brooklyn.—Thatcher, Primrose and West drew $1,400 to Haverly's, and Fanny Davenport attracted bigger houses than Barrett.—Colonel Sinn says he'd say how much he made, but his ledger hardly belongs to the public.

BROOKLYN, E. D.

Novelty Theatre (Thall and Williams, managers): Maude Granger appeared on Monday night, 21st, as Olga, in Her Second Love. She is well supported by a good co., and is receiving hearty applause. Next week Lucrezia will be produced.

Lee Avenue Academy of Music (Berger and Price, proprietors and managers): The economy Manager Torriente this week, and although they have been in a great many towns, are drawing well. Charles L. Davis, in Alvin Joslin, 28th, week.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): A good Monday-night house greeted the Florences in Faro. The Mighty Dollar Thursday and Friday and Dunlap and Sam Saturday drew full houses. These three nights were a benefit to Gus Hartz, manager of the local Park Theatre. Mr. Hartz fully appreciates the kindness he has received since his affliction, as the following letter, published in our local papers, goes to show:

"Permit me, through your valuable columns, to return my sincere and heartfelt thanks to Manager L. G. Hanna, Mr. and Mrs. Florence, the Cleveland press, the Messrs. Wick and friends, and the public in general, for the noble manner in which they have come forward in my behalf in granting me such a liberal benefit. Such sympathy, with so solid an accompaniment, has given me great courage, and makes my determination to still make this city my permanent home all the more steadfast, and sincerely hope I will be again in a few months the public's servant.

"Yours sincerely, GUS HARTZ."

Excelsior will have a large run for the next two weeks. The first production was announced for 22d.

Academy of Music (John A. Ehlder, manager): Nell Burgess, in Vim, played to good business past week. His's Fiz is the surprise announced for the Academy this week. Judging from its Chicago experience, it probably will be. C. B. Bishop, 28th.

Stage Straws: Lon Hartman, treasurer of the late Park Theatre, received a rousing benefit at the Academy, 18th.—A banquet to the Cleveland Press Club and the editors of nearly one hundred Ohio papers, was given by Manager Hanna and Kiraify Brothers at the Weddell House Tuesday night.—The prospect of the Park Theatre being rebuilt is growing more uncertain.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): Roland Reed as the inimitable Dick Smythe in Marsden's comedy of Cheek to good business 11th and matinee 12th. Newell's Muldoon's Picnic Party, 24th.

Montgomery Theatre (Jake Tannenbaum, manager): Lights o' London to fair business, 14th, 15th, to very small audiences, 16th, 17th. Leavitt's Gigantean Minstrels, 26th; Joseph Jefferson, 27th; Scanlan, 29th.

Items: Dr. W. F. Carver's Wild West show was billed 16th for three days at Montgomery Fair Grounds, but for some cause did not appear until 17th. I learn he had a good audience and gave a good entertainment.—Henry Greene, advance of the Madison Square Hazel Kirke co., and A. R. Wilber, advance Newell's Muldoon's Picnic Party, are in the city arranging dates for their respective cos.

MOBILE.

Mobile Theatre (T. C. De Leon, manager): Rose Eytinge co., 11th, presented A Winter's Tale to a large and fashionable house. The troupe fell short of expectation, and consequently only a small audience attended Rose Michel the second night. Frederick Warde gave a very even and intelligent rendition of Othello, 14th. Large house.

ARKANSAS.

HELENA.

Helena Opera House (B. R. Fitzpatrick, manager): Emma Abbott Opera co. 14th and 15th, to fine business. Packed house both nights; gross receipts, $1,920. The Eunice Goodrich Comedy co. was to appear 21st and 22d.

TEXARKANA.

Ghio's Opera House (Best and Blake, managers): Eunice Goodrich co. came 15th in Zizi, to fair house. They are deserving of better patronage.

COLORADO.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Frank Mayo is booked for 28th, 29th and 30th, and Manager Cragg will also attempt to get Clara Morris during the following month.

Zoo (Foster and Benedict, managers): Business at this house can hardly be called business, since nothing but a ghostly array of empty seats and a half-dozen ghostlier waiter-girls are about all that is to be seen. Ada Henry closed 11th and was obliged to leave without getting back salary to the amount of $33, as she claims. Frank Lavarnie, late stage manager, left 10th for Pueblo, and Miss Henry is authority for the statement that the management owes him

Theatre Comique (T. E. Sutherker, manager): Harry Montague in The Dude, and Vivo Ferrand's Nan-Nee Dancers.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. V. Johnson, manager): Hazel Kirke, to good houses, 14th, 15th. Hanlons to only moderate business, 16th, 17th. Joseph Jefferson to large houses, 18th, 19th.

Item: The Hazel Kirke co. presented to all ladies, on opening night, handsome tile souvenirs.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): The efforts of the Gayter Comedy co. to please with Fun on a Boarding School, 14th, and A Bar'l o' Money, sloppy streets prevented many from being present. But Hazel Kirke, being so much better known, proved more attractive in their presentation of this beautiful play, 15th, 17th, with matinee, 17th. Joseph Jefferson, 23d, 24th; Modjeska, 25th, 26th.

COLUMBUS.

Springer Opera House (George J. Burns, manager): Dr. W. F. Carver's Wild West, the 14th, 15th, 16th, is the only attraction we have had this week. The Doctor's show is a good one and deserves liberal patronage. Joseph Jefferson, 26th.

ROME.

Nevin Opera House (M. A. Nevin, manager): Lula Hurst, the magnetic girl, made her debut on the stage, in this city, 15th, to a full house. Miss Hurst is a resident of Cedartown, a few miles from Rome. About three months ago she discovered that she could cause inanimate objects to move about the room by merely touching them with her hands. Among her feats, she places her hands upon a chair, barely touching it, and it rises in the air, even when several persons are seated in it, or trying to hold it. Prof. J. C. Lynes, of Shorter College, this city, visited Miss Hurst, in company with your correspondent, and applied the usual tests of electricity; but Miss Hurst's touch had no effect whatever on the instrument used, proving that her wonderful power is not electric. The bed on which Miss Hurst rests moves all over the floor, seemingly obedient to her will. This section of the State is greatly interested in this remarkable physical phenomenon.

AUGUSTA.

Masonic Theatre (Sanford H. Cohen, manager): The Hanlons, 14th, 15th, with a good co., presenting Le Voyage en Suisse, to only fair business. Hazel Kirke was presented, 16th, to a well-filled house. Co. very good. Modjeska, 24th Annie Pixley, 28th; Minnie Maddern, 31st.

ALBANY.

Willingham's Opera House (Daniels and Rosenthal, managers): Lambert and Richardson's comb. 14th, 15th, to good audiences. Minnie Maddern, 25th; Frank C. Gayler's Comedy co. 28th.

Item: Shortly before 7 o'clock on Tuesday evening, 13th, while the janitor was engaged in lighting up the house, the large chandelier fell with a crash that alarmed the entire neighborhood. The lamps, being already lighted, blazed up with increased brilliancy. The fire-alarm was sounded. Before the fire department arrived the flames were extinguished. No serious damage. Had the accident occurred thirty minutes later, no doubt your correspondent would be called upon to chronicle a terrible holocaust.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Rice's Surprise Party, No. 2, 10th, presented Pop to a fair house. Frank Mayo as Davy Crockett, attracted a large audience, 12th. Young Mrs. Winthrop, 14th, to a crowded house. This co. is one of the best that ever appeared here, and their rendition of the play is very fine. The Springfield Watch Co.'s band, assisted by the Arion Quartette of this city gave a concert, 16th, to a large audience. The Harrisons, who were booked to appear, 17th, have cancelled. Fay Templeton comes 25th and 26th, and is followed, 29th, by Carrie Swain and 31st by Our Summer Boarders co.

CHAMPAIGN.

Champaign Opera House (H. Swannell, manager): George C. Miln played Hamlet, 15th, to a full house. The support was very good, and the performance was highly appreciated. Emma Thursby Concert co., 17th, to a crowded house. The concert was of a very high order, and was considered a rare treat by the citizens. Spanish Students, 26th.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): Automatic clock exhibition, two weeks, commencing Jan. 16.

Durley Theatre (Tillotson and Fell, managers): The Press Club of this city gave a grand concert, 15th, and had an immense house.

ROCK ISLAND.

Harper's Opera House (Ben Harper, proprietor and manager): Haverly's Silver King, 13th, to fair house. audience well-pleased. Draper's Uncle Tom's Cabin, 21st.

STERLING.

Academy of Music (Chamberlain Brothers, managers): Young Mrs. Winthrop, 14th, for benefit of Public Library, to crowded house. W. J. Ferguson, in A Friendly Tip, 15th, to a good house. Grau's English Opera co. in Olivette; 18th, to fair house.

ALTON.

Root's Opera House (Danvers and Co., managers): This house was opened, 14th, by Rice's Surprise Party No. 2 in Pop. It was a brilliant and successful opening; the best people of the Altons were delighted with the house and the co. W. H. Fitzgerald as Pop received an ovation, and the entire company proved themselves artists of no mean ability. It is quite evident this place of amusement has lost none of its old-time popularity; it always was and will be the favorite of this city. W. J. Ferguson, in A Friendly Tip, 17th.

City Hall (W. Walker, agent): There has been nothing at this house since Dec. 25. I. W. Baird's "New" Minstrels are being extensively advertised as the "Mammoth" for the 21st inst.

Items: No more bookings can be learned from City Hall date-book, as it is secreted. In view of this the managers of Root's Opera House will only announce their dates one week ahead. The people who book in City Hall are calling it the Opera House. How the co. who have played there will laugh, as they think of no dressing-rooms, and the knack they acquired while here of dodging through a window and climbing up and down a ladder to the story below, while the river-breezes blew their skirts high in the air.—The old hall (Mercantile), now named Root's Opera House, is in the business part of the city, is away from the noisy railroad and boat depot, has a fine auditorium, good dressing-rooms, and a stage 26x50 feet—in short, it is a cosey house with a seating capacity of 600, that can be augmented on short notice.

ROCKFORD.

Opera House (C. C. Jondi, manager); W. J. Ferguson, in his amusing character of the Dude, failed to draw, 14th.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): The Girl I Love co. failed to get their baggage on train, 14th, and were compelled to remain over. In three hours' notice, at popular prices, they played to increased receipts over previous evening. Rice's Travestie Party in Fun on the Bristol, 14th, to moderate house. George C. Miln gave a magnificent rendition of Richelieu to good business, 16th.

INDIANA.

LAFAYETTE.

Grand Opera House (F. E. D. McKinley, manager): M. W. Hanley's co. presented McSorley's Inflation, 10th, to a fair house. The Banker's Daughter was presented, 11th, to same. Her Atonement was to have been presented 14th, but after the co. had arrived a fire was discovered in the basement of the Opera House, which, together with the water thrown, made it impossible for the performance to go on. The damage amounted to about $1,200; fully insured. Rice's Travestie co. presented Fun on the Bristol, 13th, to a good house, but not as good as deserved.

WABASH.

Barter's Opera House (Barter Brothers, proprietors): Fun on the Bristol, 17th, to the largest house of the season. They gave a splendid entertainment and perfect satisfaction. Jennie Calef, 23th; The Girl I Love co., 24th; Mountain Pink co., Feb. 4.

CRAWFORDSVILLE.

Opera House (C. H. Voris, manager): Our Summer Boarders was presented, 11th, to a good house. But the show—"say nothing." William Stafford, supported by the best co. that has been here this season, presented Hamlet, 14th, to fair business. George C. Miln, with excellent support, presented Othello, 17th, to good audience. Mr. Miln as Iago, and William F. Burroughs as Othello. The entertainment was highly praised.

CONNERSVILLE.

Two capitalists of this city talk of building a new opera house here in the Spring. They intend locating stage on the ground floor, and will build up to the latest improvements. No business in D. W. Andre's Opera House during the past week, and no dates ahead till February.

RICHMOND.

Park Opera House (Dobbins Brothers, managers): Sanger's Bunch of Keys drew a large audience, 17th, but failed to give satisfaction. The Flora Moore Bunch of Keys co., which was here the first of the season, is far superior to Sanger's co. Rice's Surprise Party No. 2, 20th; C. A. Gardner in Karl, 31st.

Grand Opera House (Bradbury and Son, managers): J. Z. Little's World comb. to good business, 14th. Co. good. The play was nicely mounted and gave the best of satisfaction. F. S. Chanfrau, in Kit, failed to draw, 16th. The co. is none too good. George C. Miln, the parson actor, did fairly well, 18th, in Macbeth. Honors were easy between the parson and his leading man (name I didn't learn, as I could get no programme). The leading man was called before the curtain, while the parson was not. Peck's Bad Boy, 28th.

MICHIGAN CITY.

Opera House (Charles Leach, manager): J. P. Dahlborn German Military Band and Concert co. was greeted with a good house, 9th, and gave the audience a rare treat.

LOGANSPORT.

Dolan's Opera House (William Dolan, manager): The Banker's Daughter, with Charles S. Farwell as John Strebelow, to full house, 11th, followed by Union Spy, 17th, 18th, 19th. Leavitt's Minstrels, 21th; Mountain Pink, 27th.

TERRE HAUTE.

Opera House (L. G. Hager, manager): The Spanish Students presented an excellent entertainment, 14th, before a large and appreciative audience. Her Atonement drew a good house, 15th, but the attendance was only fair following night. Our Summer Boarders drew a fair audience, 17th. Haverly's Silver King Co. A., 23th, 26th.

IOWA.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Rice's Surprise Party No. 2, in Pop, came 12th, matinee and night, to light attendance. The co. is very weak as compared with the No. 1 Party, the people in no way coming up to the standard of Mackey, Fortescue, Kate Castleton and Irene Perry. Their night performance was greatly cut and hurried, in order to enable them to catch a train for St. Louis. Hearts of Oak, 15th, to large house. This play appears to be very popular with our theatre-goers, and always draws well. W. J. Ferguson will introduce the Dude to Keokuk people, 19th, using A Friendly Tip as a means of doing so. Sir Chauncey Tripp will undoubtedly greet many curious people upon his appearance. Young Mrs. Winthrop, booked for 21st, cancelled, and the pleasure of seeing this Madison Square success must be deferred. Draper's Uncle Tom's Cabin co., 23d. Is there no limit to the endurance of this drama? Emma Thursby and co. in concert will close the month, 28th.

CLINTON.

Davis Opera House (R. M. Davis, manager): Grau's English Opera co., 17th, to a small audience. Mrs. Langtry, April 22.

WATERLOO.

Burnham's Opera House (E. W. Burnham, manager): Grau's Opera co., rendering Billee Taylor, 15th, to fair audience. Several of the members of the co. are especially good singers, and all take their parts well. Fun in a Boarding School, by Elliani Comedy co. 17th, to good business. Audience well pleased.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Rentz-Santley Burlesque co. came, 15th, to only fair business, and gave an unsatisfactory entertainment. Grau's English Opera co. gave their second presentation of Heart and Hand to a large audience. The co. is good, but owing to insufficient rehearsals gave a poor presentation. It is to be hoped that on their return they will do better. Bartley Campbell's Siberia, 20th, 21th; Lights o' London (Western), Feb. 1, 2; Joseph Murphy, 24th.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Young Mrs. Winthrop, 16th. A large and brilliant audience received the play with many demonstrations of approval. The stage setting was handsome and the co. the most evenly balanced that has trodden the board of this house. Laura Don in the title role made a fine impression, while Ada Dyas delighted the audience with her impersonation of Mrs. Dick Chetwynd. Mr. Gillette, who is pleasantly remembered here as the Professor, did a clever bit of work as Buxton Scott, the lawyer. Maude Stuart, Mrs. Walters and Mr. Buckley were also excellent in their respective parts. Herne's perennial Hearts of Oak, 18th, drew the usual full house. Flockton's Flying Dutchman co., 23d, 24th.

CEDAR RAPIDS.

Greene's Opera House (T. Edwin Turner, manager): The Silver King was greeted by large and enthusiastic houses, 14th, 15th. The scenery was superb. This, together with the strength of the beautiful melodrama, and the talent displayed by the entire cast, makes The Silver King the peer of any attraction that has appeared here this season. The Rentz-Santley comb. held the boards to a good house, 16th. Hearts of Oak was given, 19th, to a good house. This is the the third presentation of Herne's drama, and the same interest was manifested by the large audience over the misfortunes of Crystal and Ruby as there was upon its first visit three years ago.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): A large, fashionable and intelligent audience greeted the Chicago Church Choir Opera co., which opened the 17th with the Bells of Corneville. The singing and acting of the troupe was very fine. The house is on the ground floor, has 400 seats down stairs, and two galleries extending around three sides of the building, which will seat 850 more, and also twelve boxes. The Church Choir co will give three more entertainments, one being a matinee. Lights o' London, 25th, 26th; Haverly's Silver King, 28th, 29th; Siberia co., 31st.

KANSAS.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): Closed since the engagement of Lights o' London.

Crawford's Opera House (L. M. Crawford, manager): Hi Henry's Minstrels, to an average house, 12th. Performance quite as good as those given here by more pretentious troupes. Phosa McAllister, in Ingomar and Barbara, 13th, 14th. The star is handsome and shapely, and was quite a pleasant surprise in her acting, which greatly surpassed our expectations. Her co. is efficient and evenly balanced. Mestayer's Tourists, in a P. P. C., with "bully, burly Billy" left out, 16th, 17th. The piece has been revamped some, and thereby improved, and seemed to greatly please the audiences, which were of average size.

Item: The strict enforcement of the Temperance Law in Kansas has apparently helped the amusement business to any extent. Indeed, it is rumored that the Crusaders will soon tackle our theatres, and try and close them up, too, unless they agree to donate the receipts to the "glorious cause."

WICHITA.

Turner's Opera House (Craddock and Oppenheimer, managers): Moss' Boston Operatic Minstrels played to good house 11th. Bessie Louise King and the Mirror Quartette were the noticeable feature. Smith's Double Uncle Tom's Cabin co. packed the house 12th and gave a sacred version of the well-worn drama, 13th, to small audience.

Item: Will D. Saphar, assisted by Ocie Thatcher, late of Moss' Minstrels, and a co. made up from home talent, began a four nights' engagement, 15th, in The German Volunteer. Good houses have been the rule so far, and most of the characters are well taken. Mr. Thatcher mentioned above, left the minstrels here and has been looking after James Matthews, of the same co., who is laid up with rheumatism.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): The principal event of the week was the engagement of Maggie Mitchell. This pleasing little actress is a warm favorite here and never fails to do a thriving business. Friday evening the weather was bad enough to test the drawing capacity of a circus, yet every seat in the house was taken. Miss Mitchell's support this year is as ordinary as usual. This week the Boston Ideal Opera co. Next week, Fred Warde first three nights, and ?-?-?? remaining three.

People's Grand Theatre (John E. Fulton, manager): This new house was opened Tuesday evening with a performance by Frank Harvey's Hidden Hand co. to an audience numbering about 2,000. Of course such an audience was the result of Manager Fulton's generosity, for to the scientist up a tree the ratio of passes and tickets was exactly 20 to 1. A cessation of "favors" caused a marked falling off in the attendance the next night, when, to the surprise of the general public, the engagement was brought to an abrupt conclusion by the wrecking and total disintegration of the co. A long run of poor business, the result of bad piloting and the inherent weakness of the play, had emptied the treasury and thrown the people behind in their salaries. When Tom Pressley attached for his salary, $20, Wednesday evening, poor Harvey became rattled, made straight for a magistrate's office, took the insolvent debtor's oath and bolted, leaving the other members of the co., who had been loyal to him, with only their wits to pay the hotel bills and get out of town. We wished Manager Fulton a more auspicious beginning. This week, attraction uncertain. Wright and Murry in Muldoon's Picnic were booked, but have not been heard from.

Buckingham Theatre (J. P. Whallen, proprietor): Wyman in Vakie, Our German Farmer, entertained fine audiences during the week. The piece is bright, full of amusing situations, and gives the actors enough opportunities for the display of their variety talents. This theatre never fails to do a good business. This week Manchester and Jennings. Next, Mestayer's Tourists Specialty co.

Drift: Marc Klaw passed through the city Saturday in advance of a snowstorm. In answer to inquiry he said: "Yes, I am still ahead of Fedora—about $20." On the level, though, Fanny Davenport is making a triumphal tour of the country. She is receiving an ovation everywhere she goes. Sorry you can't see her; you know she doesn't play here. Your correspondent is inconsolable.—Hattie Irving, a very clever young actress, is now disengaged, her co., The Hidden Hand, having broken up.—The amusement horoscope indicates very fine business for the Boston Ideal Opera co.—Manager Fulton has brought suit against Miss Irving and Tom Pressley for $200 damages each. He claims a breach of contract.—The People's Grand Theatre will employ German attractions for Sunday evening performances.

LEXINGTON.

Opera House (R. B. Marsh, manager): Harry Webber's Nip and Tuck comb. gave a miserable performance to good business 15th. Mr. Webber as Nip is fair, but the rest of the co. are dire bad. Fred Warde Feb. 1, 2, 3.

Item: Mr. Webber contracted with Smith and Monroe, of Winchester, Ky., to play under their management here. The contract specified that S. and M. should advertise in all the daily papers. They refused to pay for the ads. because they had not contracted with the papers in person. Mr. Webber paid the bills rather than have his co. appear in anything crooked.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Hynes and Leonard, managers): Vank Newell's Comedy co. came, 13th, in Muldoon's Picnic, to a very large house—one of the best of the season. The universal verdict, to use a slang expression, was that the performance was "inside." The entire audience left the house disgusted, feeling that they had been "out." C. B. Bishop missed connection and could not get here for 14th, but has concluded to give Strictly Business to-morrow night (16th).

MAINE.

PORTLAND.

Lyceum (Charles Marwick, manager): A good list of attractions and large houses is the best notice I can give this popular resort.

City Hall (Stockbridge Course): The ninth concert in this course filled the house, 16th, and the delicious music of the Hungarian Gipsy Band proved as successful as on their first appearance here some weeks ago. The complimentary benefit to Prof. Charles Grimmer drew a good house, 17th, and a large and varied programme was happily rendered. Although the concert followed too quickly after a Stockbridge attraction the Professor can be congratulated on the excellent quality of his entertainment.

Items: Lelia Farrell appeared at a concert at Buxton and one at Allen's Corner the past week, and her appearance is in great demand for local attractions.

AUGUSTA.

Granite Hall (C. B. Morton, manager): Owing to a misunderstanding regarding their date in Hallowell, the Hungarian Gipsy Band was compelled in the eleventh hour to come to Augusta, where they are very favorably known. There was only time to get out small dodgers, yet they were greeted by a fair audience, who testified their appreciation by hearty applause.

MARYLAND.

FREDERICK.

City Hall (Hiram Bartgis, manager): Dupree and Benedict's Minstrels, 16th. Very good audience; very poor performance. Josephine Resley in The Hunchback, 25th.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (George Hackett, manager): The Jesse James Bandit King co., 12th, to large business, particularly in the upper story. The "gods" enjoyed it immensely. Barry and Fay, 20th; Nat Goodwin, 20th; Symphony Orchestra, Feb. 1; White Slave, 2d; ?. W. Keese, 6th.

Items: William L. Marshall begins a course of four lectures, 21st, upon subjects connected with the War.—I learned with regret—too late for my last week's letter—that Manager Hackett had been obliged to close the Dan Maguinnis co's. season. All claims were paid in full. Mr. Hackett realized that it was useless to keep on the road with an unpaid co. in face of the poor business that nearly every co. is doing in New England. Thus ends a season that started out in this city with every prospect of success.—Stetson's Confusion co. has cancelled date of 22d, and will play all of that week in Boston.—Your Zanesville man has got them bad. Miss Behrens only eighteen? But I forgive him, and extend my sympathy, as I know his heart (?) is tender yet.

LYNN.

Music Hall (Rock and Bachert, managers): James M. Choate's military drama, Lost and Won, was produced, 14th, 15th, to good-sized audiences by a local co, and was pronounced the best play of the kind, and also the best amateur performance ever seen in this city.

Items: Eugene Millard, formerly of the Jollities, and who managed the stage during the production of Lost and Won, deserves a large share of the credit due to the smooth production of the piece.—A letter from my old friend, "Jimmy" Adams, informs me that they are again to the front, fully equipped.

SALEM.

Mechanic Hall (N. W. Andrews, manager): Vacation, to a very small audience. 16th. Too bad, for the play was a good one.

Mechanic Hall (Moulton and Johnson, managers): Howard Star Specialty co. to good house, 18th. Barlow-Wilson Minstrels, 19th, to moderate house. J. H. Wallick, as the Bandit King, 23th; Mr. and Mrs. N. C. Goodwin, 28th; Tony Denier's Humpty Dumpty, 29th.

HAVERHILL.

City Hall (J. P. Connor, agent): Buffalo Bill, 13th, to the biggest business this season. Keene in Macbeth, 26th.

MILFORD.

Music Hall (George G. Cook, manager): Palmer and Daly's Comedy co., 18th, in Vacation, to good business. A return engagement. They have fairly won their spurs in this place. Tony Denier's Humpty Dumpty, 25th.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): Boston Theatre co. appeared in The White Slave, 14th, to fair business. We were entertained by Haverly's Mastodon Minstrels, 16th. They gave one of the best entertainments ever seen in the Opera House. The musical selections were very fine. The veteran Schoolcraft never did better. Business good. James Wallick, in The Bandit King, 17th, played to a top-heavy house. The trained horse performed some very clever tricks.

WORCESTER.

Theatre (Charles Wilkinson, manager): Haverly's Mastodon Minstrels gave a medium entertainment to a fair house, 14th. Thomas W. Keene, in Richard III., was warmly received by a large and enthusiastic audience 15th. The Boston Theatre co. in The White Slave, did a large business, presenting the play three times, 16th, 19th. They were well remembered from last season and welcomed back with good houses. The week of the 21st will be taken up with The Drummer Boy. Lizzie May Ulmer will produce '49 on the 28th; Callender's Minstrels (colored) appear 30th; Dion Boucicault will give The Shaughraun, Feb. 1 and 2; Gus Williams, as One of the Finest, will make his bow on the 5th, and Thatcher, Primrose and West come 6th.

Items: The Rankin Brothers, with Thatcher, Primrose and West, being great favorites here, will meet with a warm reception.—The agents say they meet so many growlers on the road that it is a pleasure to settle with Bob Reynolds, the treasurer, even if it is a light house. Speaking of that, Why is the New England circuit this season like a dangerous coast? Because there are so many light houses on it.

LOWELL.

Music Hall (Simons and Emery, lessees): The Howard Athenæum co. made a return visit, 16th, to big business.

Huntington Hall (John F. Cosgrove, manager): Thomas Keene, as Richard III., had a large house, 17th. Buffalo Bill, 19th, to a fair audience.

FITCHBURG.

Opera House (A. Whitney, manager): Thomas W. Keene, in Macbeth, 13th, to the largest house of the season. Co. fine. Master Willie Kraft Concert co., 19th. The instrumental part was good; but vocal and reading poor. Palmer and Daly co. in Vacation, 19th, played a return visit to a good house. Ushers' benefit.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager's agent): The Barlow-Wilson Minstrels came, 16th, to about $275, and gave immense satisfaction. Particularly worthy of mention are the performance of Messrs. Fagan, Daley, Howe and Bell, and the Four Aces. Billy Carter was also warmly applauded for his very clever banjoisms. Pat Rooney's co., 26th; Tony Denier's Humpty Dumpty co. 28th.

Item: M. W. Lowenthal, Pat Rooney's energetic business man, dropped in upon us one day last week and reported business as booming all through the New England circuit.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): Clara Morris materialized Article 47, The New Magdalen and Camille week of 14th, to enormous houses. She is without doubt the finest actress ever seen in this city. Her support is excellent. McSorley's Inflation, 24th, 25th, 26th.

Whitney's Grand Opera House (C. J. Whitney, manager): Monte Cristo was presented week of 14th. The attendance was large, the acting admirable, the scenic embellishments of the first order, and from first to last enthusiasm ran high. Few more deserving theatrical attractions have been offered here this season. Week of 21st Leonard Grover's Comedy co.

White's Grand Theatre (Foster and White, managers): Nobody's Claim was given week of 14th to large receipts. The co. is good in every particular and gave entire satisfaction. The Two Johns Comedy co. 21st, week.

Park Theatre (James F. O'Neill, manager): J. McAndrews' Vaudeville and Comedy co. played to good business week of 14th, and gave some very good specialties. Whitney and Lang's Magnets week of 21st.

Items: John T. Sullivan is now leading man in Rhea's co.—Clara Morris had $1,200 houses every night.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Leonard Grover and his co. came 14th and 15th, intending to play Linget, the Tomboy, but owing to the sickness of the leading lady he was unable to do so. He (also) Boarding House and My Son-in-law and apologized therefor; hence I forgive him. Robert McWade in Rip Van Winkle to beggarly business 16th. A co. of medium quality lent him possible support.

Items: Grover's Comedy co. lost a date during the past week, owing to the illness of his leading lady.—Alvin Joslin dined at the Hurd House last Monday. The militia was to be called out, but he escaped to Ann Arbor. He was refused a date here.—Minnie Maddern's paper (intended for Jackson, Miss.) has lain here some time. I would like to have seen her agent when he reached the capital of Mississippi.—A marked improvement might be made in the orchestra at the Opera House. To put it plainly, the audience would gladly dispense with it, it is so vile.—Bruno Kennecott has passed two days here billing Rentz-Santley's Burlesque co.—E. G. Stone and A. B. Coley, avant couriers of Rhea and Ada Gray, have visited us during the past week.—Ada Gray 26th; Mattie Vickers comes 29th and Wilbur Opera co. Feb. 1.

FLINT.

Music Hall (Thayer and Page, managers): Wilbur Opera co. in Iolanthe, 19th, drew the largest audience since the opening night. Mattie Vickers in Jacquise 21st; Wilbur Opera co. Feb. 4; Mountain Pink co. 8th.

Item: J. Henry Gardner's Flint City Band and Orchestra give a grand concert 23d, assisted by Flint's best local talent. We predict for them the largest house of the season.

PORT HURON.

City Opera House (Clay and Buckley, managers): Ada Gray in East Lynne 14th. Audience well pleased. Receipts $200. The Rentz-Santley co. appeared to a top-heavy house 16th. Fair satisfaction. Mlle. Rhea had a fine house 21st. The reserved-seat list sale was the largest ever known here.

Items: Mrs. Harry Townsend, of this city, has organized a dramatic co. for the road. She was formerly of the Townsend family, and is said to be a good actress.

GRAND RAPIDS.

Powers' Opera House (Wm. H. Powers, manager): Fish's Jubilee Singers 14th and 15th, under the auspices of a local society, played to good-sized and well-pleased audiences. To-night and to-morrow night Ada Gray in East Lynne. Spanish Students, 28th; Wilbur Opera co. 29th and Hanley's McSorley's Inflation co. 31st.

Redmond's Grand (E. P. Thayer, manager): Rhea, with exceptionally good support, played Frou-Frou and School for Scandal 16th and 17th. The audiences were both large and fashionable, and it is unnecessary to state that they were thoroughly well pleased. William Harris, the leading man, was unfortunately unable to appear owing to sickness. Consequently, John T. Sullivan assumed the character, Henri Du Sartorys, in Frou-Frou, and W. G. Reynair that of Charles Surface in School for Scandal. Clara Morris, 23d and 24th; Romany Rye, 28th, one week.

Items: J. R. Amory, of the Rhea co. was the recipient of an informal reception tendered him by the Carlisle Club of this city. The affair was a very pleasant one.—The Clara Morris sale opened auspiciously this morning.

MUSKEGON

Opera House (F. L. Reynolds, manager): Rhea in Frou-Frou to a large and select audience 15th. Rentz-Santley co. to good house 18th.

Items: Advance sale for Manager Reynolds' benefit, next Monday evening, is large, as Miss Gray in East Lynne is an old favorite of our theatre-goers, and Mr. Reynolds personally being a great favorite with our people. Moths booked for 25th and Wilbur Opera co. 29th.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Ada Gray in East Lynne 16th to fair house. Rhea in Frou-Frou 18th to packed house.

BATTLE CREEK.

Opera House (W. H. Eldred, manager): Driven From Home, by Harry Chapman, 14th, 15th, to good houses. Fish Jubilee Singers, 16th, fair house. Wilbur Opera co. 17th in Iolanthe; crowded house. Ada Gray in East Lynne 25th.

ST. LOUIS.

Holcomb's Opera House (F. G. Seymour, manager): The Rentz-Santley Novelty co. appeared 17th to a top-heavy house. The applause was liberal and loud. The co. is composed of fair material, most of them doing their parts well. Mr. Wilson, the veteran minstrel (the manager), is a fine gentleman. Wilbur Opera co. 23d to a large house.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): Rhea in School for Scandal 14th to big business and excellent satisfaction. Wilbur Opera co. 28th in Prince Consort; good house. Frank L. Goodwin Moths co. 26th.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Ramsey Rye co. under the direct management of Morrissey and Dickson, was the attraction week of 14th, eight performances, and drew crowded houses. The scenery, stage-settings and appointments were generally good, beyond anything ever seen in the Northwest. Audiences delighted with the performances. Walter L. Dennis made a hit as Jack Hearne, playing the part admirably. Especially was he good in the fourth act, being rewarded with hearty calls before the curtain at each performance. Ettie Baker as Gertie Hosbert, and Mrs. W. G. Jones as Mother Shipton well sustained their parts and met with great favor. Lake Martin's Ross Knivett was highly commendable. The co. is a good one and the performance gave great satisfaction. Herne's Hearts of Oak 23th, 26th.

Conley's Theatre (E. P. Hilton, manager): Good week's business. New faces: Emma Harris, Tom Harris. Five new stars in the variety specialty line coming week.

Item: The Seventh Street Opera House is closed.

DULUTH.

Grand Opera House: Only a Farmer's Daughter co. opened 14th for three nights. They played to good houses; audiences well pleased.

WINONA.

Philharmonic Hall (Grey and Russell, managers): A Mountain Pink, Laura E. Dainty appearing in the title role, 13th. Miss Dainty gave very good satisfaction. The support was fair, house good, and take it as a whole, everyone was well pleased. Only a Farmer's Daughter, 24th.

Item: The Minzon correspondent received a pleasant call from H. E. Wessler, the advance of Only a Farmer's Daughter.

MISSOURI.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): The only attraction this week has been Clayburgh's Creole co., 14th and 15th, with Edith Houston as the star. The engagement was successful, both artistically and financially. Miss Houston gained the plaudits of her audience, and was complimented with calls before the curtain after the second and third acts. Fay Templeton plays a return engagement, 29th.

NEVADA.

Moore's Opera House (H. C. Moore, manager): Clayburgh's Creole co. played to only fair business, 9th. The mercury was 23 degrees below zero that night, and of course the people, not used to such weather, didn't turn out. Lizzie Evans appeared in Deadrop to a large and delighted audience, 10th. John Thompson's Comedy co. to poor business, 16th. Fay Templeton Opera co., 30th.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Howard Specialty co. entertained a fair audience, 13th. Buffalo Bill paid his annual visit, 17th, and had a large audience. Thomas W. Keene appeared in Richard III. before an interested audience, 19th. Mr. Keene's acting was superb and his support excellent.

Item: Little All-Right met with two falls while performing on the tight rope with the Howard co. He was unable to walk and was carried to the dressing-room, where it was found a nerve in the hip had been injured. The accident will prevent him from appearing for a week or so.

NEW JERSEY.

PATERSON.

Opera House (H. C. Stone, manager): Queen's Lace Handkerchief, second appearance here this season, 14th, to fair house, but not as good as they deserved. Planter's Wife, with Harry Lacy and Emily Rigl in the leading parts, 16th, to fair house. The audience showed their hearty appreciation of the fine acting of Harry Lacy and Miss Rigl. Callender's Colored Minstrels 19th. House packed. The audience were satisfied, as shown by the frequent applause.

NEWARK.

Park Theatre (Leonard Gray, manager): Annie Pixley had fine business 14th, 15th, 16th, with M'liss and Zara, considering the fact that Newark has been dubbed the "Graveyard" by the travelling managers this season. On the 13th Frank Lenox, of this co., was married to Miss Marion Elmore, of the Marion Elmore Co., of New York, at the City Hall, by Justice Gilfoil. Pixley rendered the young couple a reception at the Park House. Mr. Lenox goes West with the co. and Mrs. Lenox will remain in New York until his engagement is terminated. Katherine Rogers came 17th, 18th, 19th, in her new play, The Diamond Bullet, and Miss Madison. The company could not have paid for the light and music.

Grand Opera House (Leonard Gray, manager): H. B. Jacobs' two-act sheer opera to-night for the week. The attractions are: Song of My Thumb, Count Gondolier, Baron Little-Finger, Jewess Quickly, Jew Rabbi, Duke Speck, the Powers Brothers, Prof. F. C. Bishop and Prof. A. Davis.

Newark Opera House (Fred. Waldmann, manager): Bayliss and Kennedy's Bright Light comb. opens to-night for one week.

Items: John Stewart's co., with Harry Dixey and Professor Gizard in Confusion, at the Park on 20th, 21th and 22th.—Beginning in February, there will be a great weeks' run of the representative dramas at the Grand Opera House. It will include The Silver King, Romany Rye, Two Sons-Rogers, Streets of Paris, In the Streets, Lights o' London.—The Electric are expected with the exhibitor for two weeks in March.

JERSEY CITY.

Academy of Music (H. H. Haynes, acting manager): Planter's Wife 17th, 18th, 19th, to good business. The principals, Harry Lacy and Emily Rigl, received unqualified encores of their parts, and the support was unexceptionable. Ida Grant's Amelie Gardner was particularly pretty and interesting, and Ralph Delmore's Harry Livingstone as villainous as villains could well be.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): During the week of 14th Brooks and Dickson's Jubilee made their first appearance in this city, and were greeted by a house of fair proportions. The entertainment was well received, and the play was quite evidently pleasing to the liberal audience. Considering this play is not of superior merit to many others seen here, but it was entrusted to the care of a more than ordinary co., and consequently gained more favor with the audience. Ruth Hierich, by Kate Forsyth, Jay Russell, Sidney M. Howard, Gideon Blake, by J. H. Cunningham and the Richard Dickson of L. H. Dean, were particularly clever, and each was fully appreciated and generously applauded. Monday and Tuesday evenings of this week will be devoted to Hanley's McSorley's Inflation, Wednesday, the Hungarian Band, and the remaining nights and matinee to Uncle Josh Whitcomb.

Music Hall (Mrs. Charles E. Leland, manager): Kernelle, Wheatley and Trainor had a good house 14th and gave a lively show. Barlow, Wilson and co. packed the house on Wednesday evening and rendered one of the best programmes ever seen here in the burnt-cork line. The first part was particularly good. There are no announcements until 26th, when Grau's French Opera co., including Aimee, Angelo and Jacques will give one performance of La Jolie Parfumeuse.

Lexington's Theatre (F. F. Lexington, manager): Another week of good business has just been concluded. During the current week, in addition to the usual olio, The Magic Slipper will be done.

Items: The following is from the Sunday Argus of 20th, in which issue is also a column interview with Kate Forsyth: "Mrs. Charles E. Leland, accompanied the Leland, S. H. Mickey, of the Griswold Opera House, Troy, and P. H. Lehman, of the Windsor Opera House, Syracuse, have completed arrangements for a theatrical circuit embracing Albany, Troy, Utica, Syracuse, Rochester and the leading cities of the State. The best attractions will be secured to appear at all the opera houses included in the circuit. It is said that they will secure the very best actors on the stage, as their percentage will be smaller and the circuit can assure them a certainty which will make the rates more uniform."

SYRACUSE.

Wieting Opera House (P. H. Lehman, manager): Oliver Doud Byron, in Across the Continent, did a moderate business, 16th and 17th. The piece is too much of the blood and thunder order to be accepted by the better portion of theatre-goers. The Rose of Gold comb. did a good business, 19th and 20th. The co. and piece gave good satisfaction.

Grand Opera House (E. J. Hanna, manager): Many in the history of this theatre have so many people congregated within its walls in the same length of time as there did last week. Bennett and Moulton's Comic Opera co. was the attraction throughout the entire week, appearing in The Mascot, Queen of Hearts, Dromedary, Olivette, Billee Taylor and Pinafore. The prices of admission were put down to fifteen, twenty-five and thirty-five cents, and as a result the house was filled to overflowing at every evening and the matinee performances. While the company is not composed of people of any great reputation, and should not be compared with many companies that I could mention, I know of some that affords better entertainment or gives greater satisfaction to its patrons for the money expended.

Item: Manager Mason has been confined to his room for a few days with chills and fever. His friends hope for a speedy recovery.

BUFFALO.

Academy of Music (Marsh Brothers, managers): Shook and Collier's Lights o' London had a prosperous engagement week of 14th. Comfortable sized houses ruled nightly, with a crowded matinee. The Pinafore explain Fac

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Bassett, Russell
Bobbitt, Emma
Bloom, Ed. L.
Blackburn, May C.
Bertram, Eugene
Bowers, D. F. Mrs.
Bardel, Roland
Balfour, Alex.
Bernard, Miss Fannie
Brennan, Matt
Baum, John W.
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Betram, Helen
Barry, Edwin
Bangs, Frank
Bayley, Fred (2)
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Cooley, Fannie
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Cowell, Miss Sydney
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Cortland, Grace
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Chase, Arthur B.
Cline, C. B.
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Driscoll, Miss Gussie.
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Drury, Miss C. E. (2).
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DeWitt, L. O.
Day, E. M.
Derricks, W. G.
Davis, W. G.
Dunbar, Geo. B.
De Bang, J. G.
Dunchon, Miss A.
Drayton, O.
Drake, Chas.
De Valencia, C.
Eaton, Harry
Evans, Mrs. J.
Erlanger, A. L.
Evans, Lizzie
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Foley, Kate
Farmer, Harry. (2)
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Galloway, Geo. M. (2)
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Mitchell, Harry.
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Meixener, Etta.
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Manager
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Maynard, H. W.
Mooncastle, Fanny
McConnell, Dean
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Marston, L.
Newbourough, W. H.
Nobles, Milton.
Potter, F. W.
Padden, G. E.
Post, Lilly (2)
Paulding, Fred (4)
Pixley, Annie.
Piggott, Sol
Pharazyn, Prof.
Parish, Miss
Price, Edwin
Peters, F. W.
Rosenfeld, Sydney
Ryan, R.
Randall, Robert R.
Rigl, Emily (2)
Robinson, Geo. S.
Rhodes, J. F.
Robinson, Harry
Ross, Miss P.
Ross, Willis
Stanhope, Miss (2)
Santley, Mabel
Stoddard, A. E.
Schowell, Rose.
Stevens, E. A.
Shattuck, Lillian B.
Stockton, Ella
Smith Comedy co.
Sheldon, Wm.
Simpson, Alfred S.
Saber, Rose
Steven, Fannie
Schwab, Fred
Searle, Louise
Sternberg, C.
Sturges, J. A.
Tannehill, F. A.
Tee, E.
Temple, Miss N. (2)
Thurset, Ed.
Tyler, Geo.
Thatcher, George
Tracy, Helen
Taylor, F. W.
Van Huyck, Sara (3)
Whitford, G. W.
Watson, H. Mrs.
Wells, G. D.
White, W. E.
Weber, Lizzie
Whitney, J. F.
Woodhall, W. P.
Wires, Rodney S.
Ward's Co.
Walton, Harry
Wilson, C. T.
Wyndham, Chas. (4)
Ware, Miss G.
Whitecar, W. A.
Widmer, Mrs.
Welby, Bertha
Young, Miss M.
Yeamans, F. L.

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

New Plays and New Methods.

We are pleased to observe that Mr. Colville, of the Fourteenth Street Theatre, gives in his unqualified adhesion to the principle that the best basis of success in the management of a theatre is a constant succession of new plays. Speaking of Raymond's new play, he asserts that its success was an ample vindication of his theory that a theatre such as he is conducting must devote itself to new productions if it is going to make any particular headway.

"If we can give the public," he says, "something they have not seen before, they will come here and pay our prices."

The position is in truth well taken, and the policy announced corresponds with that pursued by expert merchants and all others catering to the passing wants and fancies of the public.

On another point, the wide-awake Fourteenth Street manager sets forth that an idea he proposes to act upon is to get up a first-class organization and remain much longer in each of the cities visited than is the present custom to do. Many of these companies playing three

ing him the copyright. The league makes no objection to the Dorsheimer bill. And it is not hostile to publishers.

It has enlisted a large number of influential men in various spheres, in the learned professions and literature. We do not see any special mention of dramatists, who are, however, no doubt included in the avowed purpose of the league to unite the whole body of literary workers—novelists, historians, magazine writers, journalists, critics, and all persons that produce reputable literary work.

With the formidable forces thus set at work, we may have a strong hope that some practical steps will be taken to secure to the worthy writers of the country a recognition which is lawfully their due and right.

Coming Around To Us.

In a recent number of THE MIRROR we had occasion to recognize the open presence of a distinguished Brooklyn divine—carefully following and thoroughly enjoying the performance at a theatre. This manly acknowledgment of the claim of the Theatre does not seem to diminish respect for the Brooklyn preacher, but rather gives us confidence that he is honest in what he preaches, and is ready to accept whatever is truthful come from what quarter it may.

This adhesion to legitimate public amusements is but one of the signs of the times. In response to a sentiment now steadily growing, we find on the other side of the water a discourse on the English Stage and its relationship to the Church, delivered by the lessee of a theatre in Newcastle, to which a cordial response was returned by a reverend gentleman present and a vote of thanks to the lecturer moved by another. The latter referred to a theatrical performance he had attended in his clerical dress; and what was more, he declared he felt by no means ashamed of having done so.

The incident we have just cited is quite in contrast with the observations of a veteran critic, who recalls for us the fact that some five and twenty years ago a very different state of affairs prevailed among ourselves, and furnishes, as an illustration, the fact that a certain clergyman, wishing to see Murdoch in Hamlet, desired our informant to procure for him an opportunity to pass in at the back door, so as to escape observation. To which application our veteran friend replied: "Sir, if you attend the theatre with me, you must attend it as I do—openly. I do not propose to discredit the Theatre or myself by smuggling you within its walls under cover and false pretenses—which your request involves."

The recital of this anecdote is rendered more pithy when we are informed that the masking cleric had been an actor himself, and a bad actor at that. If he had been, in his first vocation, a genuine performer, he would have proved in his second too candid and faithful to practise a sham. In fact, it was said of him, in his reverend capacity, that it was only in the pulpit that he was to be recognized as an actor. In all such, as in other cases, honesty is the best policy, and the true man is faithful to his calling, whether it be player or preacher.

The American Copyright League.

In furtherance of the interests of American authorship, and especially to promote the enactment of a just and proper international copyright arrangement, an association has been recently organized by a number of American authors, having for their secretary Mr. George Parsons Lathrop.

The position taken by the Club is based principally upon the fact that literary work is recognized by law as property, and as such should be given the benefits of judicious legislation. In asking for an international copyright, the members of the league do not ask for protection in any sense of the word; nor do they ask for a tax upon foreign productions; but they do ask that on offering their wares they may not be confronted by wares that have not been paid for.

Speaking for the new organization, Mr. Lathrop says that it objects to the six months' limitation within which the author shall publish his work in a foreign country. They also object to the restriction that an author must have his book manufactured in the country grant-pieces, each organization would remain in every city at least one week, proposing to make three-week stops, changing the bill every Monday night. By this means a great deal of money will be saved in the way of railway fares, require less billing and transportation, and ultimately make a very material difference in the season's profits.

The new method proposed will necessarily create a better class of audiences and diffuse through the community where it is applied a greater regard for the theatre, and naturally diffuse an atmosphere more favorable to its cultivation and support. It looks as if it might prove a long step toward legitimacy and a higher class of performances.

A Theatrical Eldorado.

The report which has gone abroad through all the world that the United States is honeycombed with gold mines, to be had by any shrewd prospector of the theatrical persuasion, appears to have a wonderful rejuvenating influence. Actors and actresses, who have passed their grand climacteric, get together a brand-new costumes, fresh wigs, and an assortment of the latest style in cosmetics, skip on board a steamship, procure a vernal ovation, and, like Andy Johnson, swing round the circle, accumulating bags of eagles and half-eagles.

Considerably aloof from this class, yet no doubt moved by the tropical wave from America, a celebrated actress proposes soon to land on our shores. We hear of antique plays to be put in new habits, and altogether, in a certain aspect, we may find in our country Milton's Lamb, in which all things lost elsewhere were found; so that one may be said to be at the same time walking in the Old World and the New.

Personal.

MURRAY.—Above is a picture of Dominick Murray, the well-known character actor, who is soon to appear as Jagon, in The Stranglers of Paris. Intense parts of this description are particularly in Mr. Murray's line.

OSBORNE.—Rose Osborne is expected back from Panama next week.

HILL.—Barton Hill comes out very strong as Wildrake, in The Love Chase.

RANKIN.—The tour of Mr. and Mrs. McKee Rankin will extend to California.

BELL.—Laura Joyce-Bell has permanently left the cast of Orpheus and Eurydice.

DIXEY.—Harry Dixey will star next season in a new piece by an American author.

LOTTA.—Late despatches from London say that Lotta is gaining ground every day.

MCCREERY.—Stetson has secured Wallace McCreery for the new opera, Princess Ida.

MILES.—R. E. J. Miles returned to Cincinnati perfectly satisfied with the results of his visit.

GOODWIN.—Nat Goodwin is rehearsing his new play, Warranted, by the author of The Guv'nor.

MESTAYER.—It is reported in town that W. A. Mestayer has leased the Star Theatre for some months.

MANSFIELD.—A report that Richard Mansfield has been engaged by Charles Wyndham, lacks confirmation.

GUNTER.—Archie Gunter will soon start out with his dramatic company. He is engaged in selecting artists.

YORKE.—Josephine Yorke has left Mapleson's company, and will soon be heard in English opera or concert.

COGHLAN.—Eily Coghlan has been offered a part in Princess Ida, shortly to be produced at the Fifth Avenue.

RANKIN.—McKee Rankin's children, who are suffering with diphtheria, are better, but not yet out of danger.

SANSON.—Bessie Sanson has resumed her part in The Power of Money, having recovered from a severe illness.

CASTLETON.—Kate Castleton will remain with Rice's Surprise Party until her company leaves for Australia, March 15.

GERMON.—Effie Germon is doing a very good bit of comedy business in The Love Chase, now playing at the Star.

FEDORA.—In Buffalo, last week, a German company intended to produce Fedora, but Miss Davenport procured an injunction.

IRVING.—Henry Irving has been indisposed in Chicago. He mixed more in society there than in any other city he has yet visited.

HANLEY.—Emma Hanley, of the Hanley Sisters, is a regular understudy for the ladies of Rice's Surprise Party. She is continually acting as substitutes for one or other of them, and she always does her work creditably.

IRWIN.—May Irwin will appear in the next play at Daly's.

SALVINI.—The Italian tragedian makes a tour of America next year.

BRYTON.—Fred. Bryton has a part in Gabriel Conroy that fits him nicely.

JEWETT.—Sara Jewett has left Stetson's management and gone with John A. Stevens.

CLAY.—Frederick Clay is suffering from paralysis. Little hope is entertained of his recovery.

MCCORMICK.—Loudon McCormick, now with John A. Stevens, is adding to his reputation this season.

PARSLOE.—C. T. Parsloe will probably tour Europe after the dissolution of his partnership with Louis Aldrich.

RANKIN.—Mrs. McKee Rankin received a very sincere and hearty welcome on her reappearance on the boards.

MAEDER.—Fred Maeder is travelling with the Carrie Swain company, conducting rehearsals of his play, Morning Glory.

HAUK.—Minnie Hauk's special car, named after her, and built in the style of Patti's, has been finished and sent to her in the West.

LANGTRY.—Usually of a bright afternoon the Lily takes the air in Central Park, where her fashionable equipage attracts much attention.

MORGAN.—W. A. Morgan, the tenor, formerly with the Gordon-Winston, Rice and other opera companies, sails for England on Saturday.

NILSSON.—Mr. and Mrs. George W. Childs gave a grand dinner in honor of the prima donna at the Bellevue Hotel, in Philadelphia, on the 18th.

BEHRENS.—Charlotte Behrens will withdraw from Frank Mayo's company at the close of the season. She had engaged for five years as leading lady.

GODFREY.—Carrie Godfrey, playing the Countess in The Beggar Student, given by McCaull's company No. 2, has made a great success in it.

CAYVAN.—Georgia Cayvan will in future appear in all the productions at the Madison Square Theatre, making her re-entree in the The Alpine Roses.

LESLIE.—Fred. Leslie has been unable for a few days past to play his part at the Casino. It is taken by Ellis Ryse. In a day or two Mr. Leslie will reappear.

GRANGER.—Maude Granger is open for an Australian tour. When here, Manager Ailison was desirous of engaging her; but John A. Stevens had her under contract.

GOSSIN.—Leslie Gossin is meeting with great success in the leading role of the Hoop of Gold. The press gives him great praise, and he has worked hard to deserve it.

HESS.—Manager C. D. Hess, while in New Orleans lately, had a tooth drawn. The operation was so severe that he was compelled to keep to his bed for twenty-four hours.

RHÉA.—Rhéa's business on the Michigan circuit has been phenomenal. In some cities ticket-buyers stood in line all night, and in one place the advance sale was over $1,400.

WITTING.—Edward Witting, business manager for William Stafford, made his "first appearance on any stage" at an amateur entertainment in Springfield, O., a fortnight ago.

COLLIER.—Edmund K. Collier replaced McKee Rankin as Christian Christiansen in Storm-Beaten, on Monday night. His rendition of the character is considered a great success.

DAVIDSON.—On Monday night, in Troy, Doté Davidson assumed the part of Jagon, in The Stranglers, for two weeks, replacing Joseph Wheelock, who had also been temporarily engaged.

DON.—Laura Don returned from St. Louis on Tuesday, having played with the Madison Square Theatre in Young Mrs. Winthrop for three months. She is considering an offer to appear shortly in a new play.

WINSTON.—Jeannie Winston must have been highly gratified at her nightly reception in Baltimore last week. She was the prime favorite with the audiences during the engagement of the McCaull Opera company.

JEFFERSON.—The Mayor of Wilmington, N. C., and several members of the old Thalian Dramatic Club of that city tendered Joseph Jefferson a reception on his visit there last week. He joined the Club in 1850.

RAMSDEN.—Daisy Ramsden assumed the role of Dolly, in A Bunch of Keys, in Indianapolis, on Monday night, making a decided hit. The former Dolly, Marietta Nash, is ill, and has gone home to Philadelphia.

COURTNEY.—Edna Courtney has resigned from Haverly's Silver King company, playing South. She has returned home from Galveston. One-night stands and Southern railroad travel threatened to undermine her health.

FREW.—Charles Frew, the comedian, leaves the Summer Boarders company at the close of its Chicago engagement, 26th. Mr. Frew's forte is eccentric comedy. He made his reputation with leading companies in the British Isles.

MILES.—R. E. J. Miles, of Cincinnati, has been successful in securing a new lease on the Grand Opera House in that city, which will give him virtual control of the theatre until 1888. It is more than probable that Mr. Miles will not renew his lease of Robinson's Opera House, which expires in February.

BISHOP.—C. B. Bishop is working up toward the Northwest.

LEON.—The Only Leon is to head a musical comedy in black face.

MCCAULL.—John McCaull is in Philadelphia on Beggar Student business.

REYNOLDS.—Walter Reynolds is engaged upon adaptations for John Stetson.

PERCY.—Townsend Percy contemplates bringing over a burlesque company this Spring.

CRAIG.—Manager Corydon F. Craig, of the Gillis Opera House, Kansas City, is able to be about after being laid up a week with a severe cold.

WYNDHAM.—It is said that Wyndham is so well pleased with Confusion that he has made Stetson an offer that will enable him to appear in it.

FALLON.—Anita Fallon, who created a favorable impression in The Love Chase, at the Star Theatre, is the wife of John T. Malone, now with Fred. Warde.

GRUBB.—Lillie Grubb has renewed actively her application for divorce. She seems likely to succeed, claiming that her husband married her under false pretenses.

JANAUSCHEK.—Mme. Janauschek played her most successful engagement in Brooklyn last week. The audiences were very large. Her portrait appears on the first page.

HAMILTON.—Manager Hamilton is not only providing good entertainments for the Harlemites, but making his theatre a profitable investment and commanding good attractions.

FISHER.—Perkins D. Fisher is receiving flattering notices for his performance of Elish Coombe in Silver King No. 2. Mr. Fisher is one of our best comedians, and success follows every part he undertakes.

ANDERSON.—Mary Anderson has now been on the stage eight years. The last number of the London *Theatre*, edited by Clement Scott, who is classed as the foremost dramatic critic in London, devotes a long article to her, and the frontispiece is a beautiful portrait of the actress.

MENDUM.—Charles Mendum was congratulated yesterday by a friend upon Langtry's metropolitan success. He replied: "That's nothing, my friend—it's the same everywhere; big houses have attended us at every stand. Mrs. Langtry is very well satisfied with her second season in America."

NORDECK.—Frank Mayo's new play will be produced at Haverly's Theatre, Chicago, May 26. It will be presented with new scenery, correct costumes and a cast as strong as money can secure. It is intended to thoroughly test its merits before making dates for next season.

RUSSELL.—Lillian Russell has left the company now playing Princess Ida, in London. She would not conform to the rules of the theatre. Miss Russell has received an offer to return to America next year, and if protection is extended by the American courts and managers can be compromised with, she will accept.

BOOTH.—Mrs. J. B. Booth, the aged mother of Edwin Booth, while crossing her room in Twentieth street one day last week, fell and dislocated her hip. Although her physician reports encouraging progress, the effects of so severe an accident at Mrs. Booth's very advanced age may be more serious than are now anticipated.

STAFFORD.—The report that William Stafford had with his company rested a week in Cincinnati was incorrect. He has not lost a night since starting out. However, the company will rest week of Feb. 11. With the exception of two weeks—the week preceding and the week succeeding the holidays—business has exceeded expectations. In fact, it is the most successful season Mr. Stafford has yet had.

Letters to the Editor.

SETTING HIMSELF RIGHT.

MILWAUKEE, Jan. 15.

Editor New York Mirror:

DEAR SIR:—Upon my return from spending my Christmas holidays at home, I find in your issue of Dec. 29 a letter from Miss Louise Sylvester which places me in rather a peculiar position. My authority for the statement that she was to sever her connection with the Mountain Pink company was Mr. William D. Andrews, the representative thereof. He informed me that "Miss Sylvester's health was not good, and she was going to leave the company, and her place therein would be taken by Miss Laura E. Dainty, the change to be made on Jan. 1."

Whether or not this is "good authority," there are many who are better able to say than myself; but I accepted it in good faith, and can only regret that its publication has brought me into controversy with a lady.

My reason for not having answered Miss Sylvester's charge before this, is given above—*i. e.*, that I was out of the city and did not see the paper earlier.

Trusting you can find room for my side of the story in your next issue, I remain yours truly,

W. W. WINTER,
Milwaukee Correspondent.

AN EXCEPTION.

CINCINNATI, O., Jan. 19, 1884.

Editor New York Mirror:

DEAR SIR:—MIRRORS for this week arrived, and in looking through it I find that in the "Personals" it is stated that Miss Prescott is "wretchedly supported." As I have been the lady's leading support since she has been on the road with Cooke, said paragraph may, to the general reader, reflect upon me; and, in justice to myself, I desire to state that I have received the most flattering press notices everywhere—Chicago, Grand Rapids, Detroit, Columbus, Cincinnati, etc., as well as in the one-night towns.

I trust that the above may be sufficient to show that, however deficient in parts the casts may have been, my work has been well received.

I shall be in New York, at liberty, by Jan. 21.

Very truly yours, H. F. HOUSTON.

THEY ARE NOT.

WHEELING, W. Va., Jan. 20.

Editor New York Mirror:

DEAR SIR:—I inclose you a clipping from a daily paper published here of yesterday's issue. Are these managers authorized to present Hazel Kirke?

Respectfully, ERNEST T. KINGERTON.

"This afternoon Guinness and Abbey's New York Dramatic company present at the Opera House the new East and West Lynn, and in the evening Hazel Kirke. The company is highly recommended, and will no doubt draw big houses." ED.

The Usher.

Mend him who can! *In Ushering The ladies call him, sweet.* —Love's Labor's Lost.

The social theatrical event of the week is unquestionably the disclosure of the marriage of A. M. Palmer, late manager of the Union Square Theatre, on New Year's Day, at Stamford, Ct., to Laura Ada Eliza Shook, the divorced wife of Mr. Palmer's former partner, Sheridan Shook. The event seems to realize the conditions, or some of the conditions, of such plays as were produced with so great success under Mr. Palmer's management. As Mr. Palmer has also been legally released from his first wife, we have Divorçons in real life. Romantic stories attend the relations of all the principal parties concerned, especially between Mr. Shook and Mr. Palmer. Many will wish a happy and prosperous result to the turn of affairs which has taken place in the great manager's new domestic alliance. It is to be hoped that he may now return a new-risen orb to the sphere of theatrical managemen,t in which he has heretofore shone with a lustre so brilliant and a light so steady.

* * *

I have no doubt that a thrill passed through the entire professional world when it was lately announced that the unique English tragedian had balked his dinner with the Calumet Club at Chicago the other day. It sounds almost like the report that "a great racer is off his feed." I believe it is the first instance of Mr. Irving having failed to come to time since his arrival in America. Banquets and dinners seem an essential part of the stellar system; and it is the more interesting to the actor himself from the contrast it affords to the Barmecide feasts of the stage. Hearty feeding at table in presence of one or two hundred witnesses would seem to be a proper accompaniment to the realistic tendencies of the modern drama. There is something genuine in canvasback and champagne which brings the actors nearer to the public and satisfies them that they have to deal with a man of like passions with themselves.

* * *

That our popular American dramatist, Mr. Fred. Marsden, should, in his recent letter, protest vigorously against the charges associating him with the multitudinous defects of Musette advanced by the London press, need occasion no surprise. As putative father of the play he is called on to bear all its defects, as if they were part and lot of his creation. The truth appears now to be that Musette has been so changed and manipulated on its way to the footlights that it has ceased to be the offspring of Mr. Marsden; so far metamorphosed, in fact, that the *motif* originally supplied to it by the dramatist has disappeared, and all the merit he could have claimed for it as a well-constructed piece has vanished from view. The tampering with the author's text and methods has been, in these latter days, carried to a ruinous length, which has resulted in the exaltation of the actors in the exhibition of flash and lurid effects at the expense of the author's good name. The safest guide, when the author possesses dramatic genius, is to keep as close to the lines of the playwright as possible and to act out his conceptions.

* * *

While our favorite American actress, Mary Anderson, has been vibrating along the line of ducal matrimony, the well-known French actress of the Comedie Francais, Mlle. Croizette, has taken her nobility as the wife of Baron Stern, the wealthy Paris banker. This transfer is not quite so great a novelty as it might seem at first view, for the career of Croizette had been most brilliant, terminated by her retirement from the Theatre Francais on a pension in December, 1882. She owned a fine house, the resort of authors, artists, journalists, and other notable people, with whom she was held in high respect. Her personal nobility was thus established before it was stamped with a Baronet's crown. In such a marriage from the Theatre there is nothing to create surprise. The transition is natural, and all the requirements of noble station have been secured fully by the ordeal which the *parvenu* has passed through in her professional experience.

* * *

The copyright question presents quite a new aspect in the bill introduced into the House of Representatives by Mr. Dorsheimer, inasmuch as it limits to foreign authors the privilege of utilizing their literary property in the United States to twenty-five years, which term is allowed only to the author himself and ceases entirely at his death. This seems a stringent condition to those who have held that an author's right in his book is rightfully no more subject to limitation than is that of the purchaser to his landed estate. In discussing the question in the United States Senate, some forty years ago, Henry Clay alleged that there was no better warrant for appropriating a book on its arrival within our borders than for the seizure of a bale of merchandise forwarded under the same conditions. The Dorsheimer bill seems practicable for present acceptance, and may do something by way of temporary breakwater to prevent the deluge of foreign works in overslaughing the American market.

Joseph Brooks' Return.

The senior partner of the Brooks and Dickson firm arrived from England on Saturday night, and was immediately besieged by reporters. A MIRROR reporter managed to have a quiet talk with him on affairs abroad.

"The piece at the present time attracting the most attention in London," said he, "is Wilson Barrett's Claudian. Its presentation cost him $40,000, and anything more completely mounted and acted, or more absorbing, I have seldom seen. I tried to arrange with him for an American tour next season, but he is doing so well in London that he has thus far refused. There is just a chance that he may come. If he does, you may rely that he will pack the houses. I will bring scenery, costumes and actors over to support him, in order to give Claudian as good a representation here as it now has in London. The part Barrett plays calls for an extraordinary display of tragic power. It is that of a Pagan profligate, condemned by the curse of God to wander through all time, as a punishment for his crime, ending with an atonement. The press is unanimous that it is one of the greatest classical dramatic productions in many years. If Mr. Barrett should agree to come over, he will open in October next in New York City. To engage him was the principal object of my trip."

"And the other objects?"

"Well, I have opened negotiations for attractions, which will undoubtedly bear fruit. I have closed for a tour of Ristori in 1884–85. She will play in English tragedy."

"How are the London theatres doing?"

"They are all doing well. There are several reasons for this. Many pieces and operas which would not run a month here, run several months there. In fact, if a thing is a go, it is pretty sure to run a year. There's no getting over the fact—English managers and actors do their work better in every way. Take rehearsal for instance. It is more like a school than anything else. Strict discipline is the order, and all are expected to go over their parts and business to the satisfaction of the stage manager. Few pieces are produced with less than three months' rehearsal. It will be a long time before we come up to them in this particular."

"Did you see Princess Ida?"

"Yes, and I think it will go better here than any opera Gilbert and Sullivan have ever written. It is of a higher order, both in libretto and music. Besides people were tiring of Pinafore and Patience class of opera. Mary Anderson is playing to crowded houses, and Lotta is improving every day. There can be no doubt that the latter will eventually become an established favorite over there. In order to facilitate the transaction of our European business we have just appointed C. A. Chizzola, formerly Salvini's manager, as our agent. He has offices at No. 6 York street, Covent Garden."

Carleton Anent Barry and Fay.

William Carleton, at one time one of the sweetest singers and most graceful dancers on the variety stage—in the days when red waistcoats, corduroys, green stockings and shillelahs were tolerated—but who has since attained fame as the author of Fritz in Ireland and Irish Aristocracy, has of late been industriously working on a play for Barry and Fay. Mr. Carleton thus recounts his experiences with the comedians:

"I have already finished and delivered two acts of Her Royal Nibs, and am busy on the third. But I have reason to find fault with these gentlemen. They instructed me to write a play for them, and a contract was drawn up stipulating a payment of $500 when the play was delivered and $500 when it was produced. Pending this I was to receive $25 a week and my expenses. I travelled with them seven weeks and then returned to the city. When I called upon them during their engagement at the People's Theatre, I found they had become indifferent about my work; and although I have kept my part of the contract, it seems that they wish to avoid carrying out theirs. But I will compel them to carry out the agreement. You know, I wrote their present play, Irish Aristocracy, and also the play by which J. K. Emmet made so much money, Fritz in Ireland."

"Are you employed on any other work?"

"I have finished Minette, a piece ordered by Jennie Yeamans' manager; but, as you know, she abandoned her tour, and so the arrangement fell through. Vanoni may star in it next season. Another of my plays is almost finished, called Gottlieb, the Wanderer, which Charles T. Ellis and Clara Moore will produce in April. The Dutch Drummer, also of my composition, is sold to a well-known actor, who intends presenting it shortly.

"You appear to have plenty of orders, Mr. Carleton," the reporter suggested.

"As many as I can fill and do justice to those I work for. My Irish play, The Mac and the O's, and another, The Week of the Dauntless, are in other hands, while Across the Atlantic has been more or less successfully played by John W. Ransone. I am thinking out the subject and plot of another play, upon which I shall devote much labor, as I wish to make it the effort of my life."

A Chat with Ed. Harrigan.

A MIRROR man dropped into Edward Harrigan's study just as he was finishing off the second act of his new play.

"Here I am," cheerily said the author of the Mulligans, "I work away all the afternoon, and considering how much I have already given to the public of the Mulligan family, it is rather tiresome."

"Do you intend to bury the Series with Cordelia's Aspirations?"

"No. The interest in Cordelia has been so strongly worked up by the long run the piece has had that I have determined to give one more; but it will be the very last. But when you look into that play, it was really a departure from any former work—something my audience would not have stood three years ago."

"And in what sense?"

"Well, the character of Dan Mulligan, formerly broad farce, without shade, in the Aspirations, develops a pathetic side to his nature, as when on Cordelia's arriving from England, after several months' absence, he realizes the change which has come over her. In the next piece I continue the characters in much the same way, but show what becomes of them after their return to the down-town quarter."

"But, Mr. Harrigan, you certainly must value the assistance of Mrs. Annie Yeamans in cementing the success of the Aspirations," suggested the MIRROR man.

"None more than myself. Being such a good actress in every detail, it requires equally good people to play up to her, and it is difficult to get them. You speak of her manipulation of unstudied French. Now, in the next play she will have plenty of opportunity to ventilate her Parisian pronunciation. She remains with us, as also does Johnny Wild and most of the company during next season."

"A little time ago," suggested the reporter, "you spoke of having another play ready?"

"Yes, it is completed; but has been put aside for the present. It is a farcical comedy of local life. Next season I open with a play called Lavender, and I think more of the leading character than of any other I have ever created. It is not a creation, either, for I met the man in real life and have, as it were, written him up. Some years ago Mr. Hart and myself gave a sketch in which it was introduced, but in the play I will deal *in extenso* with the extraordinary character, peculiarities and surroundings of this man. He had seen better days; he was eloquent in conversation, morally pure, full of good advice to his friends, which he could not follow himself, although he needed it. Ah! there are a great many Lavenders. It will afford me a chance to introduce local scenes, characters and sketches which will be recognized, and pathos will be relieved by broad fun."

"You will not omit melodies and songs?"

"I am well aware how much they attract in my plays, and I will write verse as usual, Mr. Braham supplying music. My company will be strengthened, as I intend to engage first-class dramatic people to create the character parts. It is my desire to give plays depicting local life, emulating George R. Sims in London. There is no city in the world that affords such a variety. When Irving's company visited me, they complimented me in the highest way. All my people are taught to do something, even to the humblest."

The reporter asked Mr. Harrigan whether the present season had kept pace with those of the past.

"Yes," said Mr. Harrigan, "and surpassed them. Cordelia is drawing as well now as any play I ever produced, but I think Lavender will run far into next season. I intend to protect the English right to Lavender by producing it in London."

The Ace of Clubs and Confusion.

John Stetson is preparing The Ace of Clubs for production. Sara Jewett and Lewis Morrison, who are now playing in Boston, will be in the cast. Stetson paid $3,000 for the out-of-town right, and has now arranged with Wallack, French and others to control the piece in this city also.

Confusion opens at the Fifth Avenue on the 28th, and will run until the new opera is ready. In February the piece will be sent on the road, as tempting terms are offered. The piece is now playing at the Arch Street Opera House, Philadelphia, to overflowing houses.

"International Agencies."

"I notice that several people have adopted my title of 'International' as applied to their musical and dramatic agencies," said Townsend Percy to a MIRROR reporter, yesterday. "Now, I was the first to use this term at my offices, 1267 Broadway, and do not intend to permit anyone to claim it. It is my trade-mark. I do not profess to teach dramatic affairs. I am on good terms with nearly every manager in London, and in regular correspondence with the most prominent people."

"What is the scope of your agency, Mr. Percy?"

"Well, know first of all that personally I am not interested as a speculator in any attractions. I provide rooms for the transaction of business between managers and artists, and accommodation for out-of-town people and professionals to receive and write letters. Rehearsals, with use of a Weber piano, are at the disposal of companies."

"Then you can fit out an opera in every way?"

"Yes, I will provide artists, orchestra, chorus, costumes, scenery, scores and libretto. I have in fact so perfected my arrangements that I can give them a circuit to begin on. You know that both the Lace Handkerchief companies now on the road are doing splendidly. Well, the reason is simple; both are rendered by the best people we could secure, and we supplied the best costumes, scenery and training."

"How do you find operative affairs generally?"

"Naturally at this time—the middle of the season—things are dull; but the outlook is good for comic opera, although there seems to be a rage for burlesque at present."

Bijou Collaborateurs.

M. de Lazare, at the Bijou, was asked by a MIRROR reporter yesterday for information about his plays and adaptations. He said:

"Max Freeman and myself are busily engaged in finishing the adaptation of La Vie Parisienne. I am not certain, but there is a probability that it will be presented at the Bijou after Orpheus and Eurydice. We are also engaged in arranging The Bridge of Sighs for the English stage. I think these two operas would be great hits."

"You have a play now in Mr. Wallack's hands, have you not?"

"Yes, I have submitted a comedy called Mistaken Identity to him, and he has written me a letter, saying he is giving it careful consideration. Whether it will be accepted, I know not."

The Alpine Roses.

Richard Mansfield has begun rehearsals with the Madison Square company in The Alpine Roses. He will play a style of part which he has not yet essayed in this country—light juvenile comedy. The rôle will be that of a Count. Thomas Whiffen has a part in which he will be most happy. His versatile wife will be well placed. Madame Von Stamwitz will make her re-entree upon the stage in the piece, playing a Countess. This lady has entered warmly into the preparations. Her costumes arrived by the *France* last week.

George Clarke plays the Alpine hero. Georgia Cayvan and Marie Burroughs are well suited with congenial parts. W. J. Lemoyne will assume the rôle of an operatic manager in Berlin—a good comedy part.

In conversation with a MIRROR reporter Daniel Frohman said: "The Alpine Roses is not a great play, but it is different from anything yet produced at the Square. It will be produced next Thursday evening."

The reporter asked if Mr. Mantell would open as a star under Mr. Frohman's management at the conclusion of Fanny Davenport's season. "He is under contract to me personally," was the answer, "and I will be prepared with a play."

Nobody's Claim Litigation.

In Chicago, last week, a hearing was had before Judge Blodgett on a motion for an injunction to restrain James S. Alexander from putting a second company on the road to play Nobody's Claim. The complainant was Joseph J. Dowling, who set forth that in 1882 he gave to Edwin A. Locke the leading incidents, climaxes, etc., of a play out of which the latter constructed the play called Nobody's Claim, and copyrighted the title thereof, the complainant and his company producing the said play; that on July 4, 1883, Locke made a contract with defendant, James S. Alexander, whereby, in consideration of the payment by Alexander to Locke of five per cent. of the receipts for the production of the play, Alexander was to have the right to produce it for the space of one year from the date of the contract; that in the month of September, 1883, under that contract, Alexander began exhibiting the play, the complainant being the leading man in his company; that, subsequent to the contract, complainant made a number of alterations and improvements in the play, adding an act, etc., which improvements were embodied in a revised draft of Locke's original play; that there was an understanding between Locke and the complainant that at the end of Alexander's license the complainant should have the sole right ever after to produce the play; that Alexander had made overtures to purchase the copyright, and when he found he could not do so had determined to put an inferior second company upon the road to traverse the ground which complainant intended to cover next year, for the purpose of ruining the reputation of the play and thereby injure complainant's prospects, and the Court was asked to enjoin him from so doing.

The answer to the bill was a denial of all the allegations, and of any right or title in the play owned by complainant to defendant's knowledge, and claiming the right under the contract with Locke to put as many companies in the field as he thought proper.

The Court held that the mere altering of a play by an actor, either by additions, alterations, cutting out parts, suppressing some parts and placing others in abeyance, or even conceiving the funny work or plot to be filled out by others, did not give an actor a proprietary interest in a play. He held that sufficient ground had not been shown why the injunction should issue, and overruled the motion.

Mr. Raymond's Repertoire.

John T. Raymond will carry out the remainder of his season with In Possession and his latest success, For Congress. Fresh is shelved permanently, although the actor says it draws as well as ever. Next season he will revive Colonel Sellers, his greatest hit. In an interview with a MIRROR man, before leaving the city, Mr. Raymond said:

"I have a new play, by a Chicago gentleman, which, in my mind, will beat them all. After a reading I have concluded that the leading role is more suited to my style than any I have yet assumed. It is called Ferguson, and is in four acts. My character is that of a speculator who occupies a good position in society. The scenes are laid in America, but the plot does not embrace any Western ideas. It is in every respect a modern society drama. I may produce it soon, but am undecided. I return to New York later in my season, which closes in June. Altogether about eight weeks of my season are spent in and around New York. At its close I go to Europe for a vacation, not to play."

Although suffering acutely from rheumatism, Mr. Raymond was in the best of humor during the interview, which took place in the actor's dressing-room at the Fourteenth Street on Saturday night. He spoke with pleasure of his coming trip to Europe; said that he had a good many friends over there whom he was anxious to meet again, and closed the interview with a few remarks "not altogether unconnected with the weather."

Another Theatre.

Twelve amateur dramatic societies have subscribed capital to erect in this city a theatre suitable for their performances. A site within a block of Broadway, above Twenty-third street, is in view, and it is proposed that building operations shall begin not later than May 1. The seating capacity will be about 900, and commodious dressing-rooms and conveniences of every description will be provided.

A MIRROR reporter yesterday heard prominent theatrical managers discussing the foregoing. Taking into consideration the usual short existence of such institutions, they suggested a pooling arrangement between themselves to secure the building when finished.

Miss Prescott's Management.

As announced in the last issue of THE MIRROR, Marie Prescott returns to New York this week. Artistically viewed, her short season on the road was very gratifying; but financially it was *nil*. No star could have been more highly spoken of by the press. It has been said that she was badly managed; that there was penuriousness in needed expenditure. The failure of the tour points to faithlessness somewhere; for success should certainly have followed the favorable reception Miss Prescott received on all sides. It is unfortunate that stars nowadays are judged by their printing. The strongest magnets in the profession are compelled in these progressive days to keep pace with the inventive genius of the printer and to have the press attended to. If Miss Prescott was not properly handled in this respect—and the result of her tour would bear out the supposition—it is but another added to her misfortunes.

After a needed rest of a week or so, Miss Prescott starts out under the managerial wing of John A. Stevens. There can be no doubt of Mr. Stevens' energy and progressiveness. He is up with the times, and is very persevering in anything he undertakes. Miss Prescott's repertoire will consist of Cesina, Odette and Stevens' play, A Woman's Revenge. E. F. Horning and a few of the old members, not included in the "wrecked support," will be retained in the new company. E. Rosenbaum will be acting manager.

Mr. Leslie's Condition.

That genial gentleman and fine comedian, Mr. Frederick Leslie, has been absent from the cast of The Beggar Student for many nights, and the patrons of the Casino have been much disappointed. A MIRROR reporter called at his residence, and learned that he had been confined to his bed for over a week with scarlet fever. He is now able to sit up, and the reporter was permitted to see him. He found the patient weak, thin and haggard, but in good spirits.

"I am pleased at the kindness and solicitude shown by my many friends," he said. "In another fortnight I will probably be strong enough to resume work at the Casino. There is no truth in the report that I am going back to England soon: I will most probably be here all next season. I have had several offers by cable to return to London, and this may have given rise to the report. Offers are numerous from American managers; but I am settled. I hope to appear in The Merry War."

Thirty thousand dollars has been subscribed to complete the Masonic Temple and Opera House at Ft. Wayne, Ind. The trustees will make an effort to have the house open not later than Sept. 1. Brooks and Dickson and Whitney, of Detroit, are spoken of as managers.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

the closing of theatrical entertainments. "What fools we mortals be."

OSWEGO.

Academy of Music (W. B. Phelps, manager): Oliver Doud Byron, in Across the Continent, to a fair house 19th; giving good satisfaction. The Hoop of Gold, 20th, played a small house, and Neil Burgess, in Vim, 23th.

JAMESTOWN.

Allen's Opera House (A. P. Allen, manager): Minnie Hauk 19th, to light house; Bella Moore 21th, 18th, to only fair house, giving good satisfaction. Young Mrs. Winthrop, booked for 23th, has been cancelled. Daly's 7-20-8, 28th; Jamestown, 30th.

HOOSICK FALLS.

Wood's Hall (E. R. Smallcomb, manager): Whitney and West's Local League Minstrels gave a good entertainment to a full house, 19th. The Rose Hiram Brigade appeared before a large house 16th and 17th.

MALONE.

Lawrence Opera House (W. S. McKean, manager): Whitmore and Clark's Minstrels played to a good-sized and delighted audience 19th. The entertainment was well received and the special features proved great hits with the audience. Charles Mason is one of the best burnt-cork comedians that has ever visited us.

Items: Manager McKean and his wife are both on the sick list, neither of them having been able to leave their room for the past week; but both are now slowly recovering.—Concert Hall has been closed for the past week.—Potsdam Post, G.A.R., is rapidly perfecting its arrangements for the presentation of Seward; or, The Dutch Recruit, with Charley Collins in the title role, at Concert Hall, Feb. 3 to 8.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): The Barlow-Wilson Minstrels appeared 14th, to good business. Flora Moore's Bunch of Keys, to fair business, 17th.

BATAVIA.

Opera House (Harry C. Ferren, manager): Kernells, Wheatley and Traynor's Variety troupe, 19th, to medium business. They gave one of the best variety entertainments we have ever had. Young Mrs. Winthrop, 26th; Sly Fetzer, 28th.

Item: Ted Traynor, of the Kernell co., was unable to appear on account of sickness.

DUNKIRK.

Nelson's Opera House (F. J. Sievert, manager): Shook and Collier's Lights o' London co. 14th, 15th. Net receipts about $400. Owing to size of the stage only about half of their scenery could be used; but this was displayed to the best advantage.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Kernells, Wheatley and the Traynors gave a first-class variety show to large audience 18th. Planter's Wife, 20th; Sly Fetzer, Feb. 2.

City Hall Opera House (Charles E. Richards, manager): Nugent's Metropolitans opened week of 14th and drew big houses every night. The repertoire was as follows: Lost in London, Driven from Home, The Ticket-of-Leave Man, The New Magdalen, The Willow Copse and The Honeymoon. The co. is a good one and pleased all.

Item: M. Campbell, of Pittsburg, is negotiating for a lease of old Mechanics' Hall, which he intends to run as a cheap theatre.

OLEAN.

Opera House (Wagner and Reis, managers): The Lights o' London co. No. 1 drew a packed house 16th and a large house 17th. Every one was well pleased with the performances. Mattie Vickers, we are sorry to say, drew a rather light house 19th. Her acting nevertheless was as good as if she was before a full house. The light house may be due, perhaps, to the fact that Lights o' London was here only the day before but one, and Sol Smith Russell being booked for the 22d. And certainly a town of this size cannot turn out paying houses as often as that, no matter how good the attractions.

NORTH CAROLINA.

WILMINGTON.

Opera House (George R. Dwyer, manager): Joseph Jefferson in The Rivals to an overflowing house 14th. All the seats were sold in advance of his coming, and he received a perfect ovation and was called before the curtain twice after each act. Mr. Jefferson was ably supported by Mrs. John Drew and Frederic Robinson and a well-balanced co. The Mrs. Malaprop of Mrs. Drew was an admirable piece of acting. Like good wine, this sterling actress improves with age. Mr. Jefferson and his family were tendered a reception by his Honor the Mayor and several members of the old Thalian Dramatic Club, of which Mr. Jefferson has been a member since 1832. During the visit of the co. here they lived in their private car. Rice's Pleasure Party, 11th to a small but appreciative audience. Performance fair.

OHIO.

DAYTON.

Music Hall (Larry H. Reist, manager): The Wilbur Opera co. presented Prince Consort 14th to a large and well-pleased audience. The opera was well cast and exceedingly well rendered. J. E. Brand as Arthur and J. E. Conly as Periwinkle left a most favorable impression. Fred Leaman made the most of a poor part (Hottentot); nevertheless, he kept the audience in the best of humor whenever he was on the stage. Ray Samuels and Jessie Kirwin (both great favorites here) looked, acted and sang the parts of Helen and Rosina in such a manner as to receive a number of well-earned encores. The chorus is one of the strongest and best drilled that has been here this season and aided greatly in the presentation. M. W. Hanley's co. presented McSorley's Inflation 16th to fair business. The co. is composed of a number of very clever artists. All the popular songs of the play, such as "The Charleston Blues," "Bunch of Roses," "Hurry Little Children," etc., were well given.

Items: Harry Sellers is in the city making arrangements for Her Atonement 31st, Feb. 1 and 2.—Manager Larry Reist piloted an excursion of six car-loads to Cincinnati to see Kiralfy's Excelsior 17th.—E. G. Stone was in the city last week making arrangements for the appearance of Mlle. Rhea (Dayton's favorite) 25th, 26th, and matinee. Arrangements have been made to run extra trains from all the towns within a radius of thirty miles. It will be the dramatic event of the season.

CHILLICOTHE.

Clough's Opera House (E. Kauffman, manager): Mr. and Mrs. Chanfrau, 19th, to good business. Mrs. Chanfrau appeared in East Lynne at the matinee performance, and Mr. Chanfrau as Kit in the evening. The supporting co. was fair. Callender's Georgia Minstrels gave a first-class entertainment, 18th, to a good house. Kennedy and McIntosh are the features of the co. C. A. Gardner in Karl, Feb. 5.

Masonic Opera House (Klein and Wilson, managers): The Imperial Japs, 15th, had a fair house. The entertainment was novel and the audience were well pleased. Coming: McGibeny Family, Feb. 1, 2; Patterson's N. Y. Opera co., 4th; Dupree and Benedict's Minstrels, 14th; Daly's 7-20-8 co., 21st.

Items: During the performance of Kit a drunken roisterer in the gallery caused a disturbance which came near ending in a panic.—George Connors, late of Bunnell's Museum, Brooklyn, is at home in this city.

TOLEDO.

Wheeler's Opera House (George W. Bills, business manager): M. W. Hanley's co., 14th and 15th, to good business. The plot and speech of McSorley's Inflation are too distinctly "New York" for anyone but a New Yorker to thoroughly understand and appreciate. I imagine that in the hands of Harrigan and Hart the piece would be very funny, but it would certainly take those gentlemen to bring out its full humor. Nevertheless, some parts of it were very amusing to us, and afforded a hearty laugh. The songs met with such favor that encores had to be given twice. By the way, it always puts me in good spirits to meet Mr. Hanley, for he does everything in his power to make one feel at home. Fun on the Bristol drew and pleased fair houses, 18th and 19th.

Items: The McSorley co. had a slight tiff among themselves while here, and were consequently not in the best natures possible.—The Bristol party are spending Sunday (Sunday) in town.

BUCYRUS.

Town's Hall (Robert E. Deal, manager): The McGibeny Family appeared 14th to a good audience, giving a very creditable entertainment. I. W. Baird's Minstrels were greeted by a packed house 17th; were well received, and sent the audience home highly pleased.

Items: A very pleasant affair connected with the Baird co.'s visit was the presentation of a fine gold-headed cane to Chris Wingert, a member of the co. and a citizen of this place, by his many friends here. The presentation was made by Thomas Jackson, of the co.—Prof. Thompson's Bohemian Glass-Blowers have been exhibiting to fair audiences in a minor hall during the week.

WOOSTER.

Opera House (C. M. Vernon, manager): A large audience assembled on [illegible] to see John W. Hisley's Ideal Rip Van Winkle, 19th. O. W. Hisle as Rip astonished the natives. [illegible] Dutch-English brogue that [illegible] the original Rip to shame ten years [illegible] but he found it. I. W. Baird's Minstrels, 20th, were greeted by a fine audience, [illegible] performance.

BARNESVILLE.

Opera House (John Hoge, manager): Adams' H. D. co. had a medium house, 16th. The specialties were all excellent; but the Humpty Dumpty part was quite as intolerable as usual. This is not said by way of disparagement of Adams, who is much better than the average. I only mean that the pantomime, generally speaking, is only fit for the delectation of half-witted persons and children. The indications are that Baker and Farron will have good houses to-morrow, 19th, the occasion being the fourth anniversary of the opening of the house. As usual, all ladies holding coupon tickets will receive handsome souvenirs. It is, by the way, a mournful fact that we never have good entertainments on special occasions.

Items: For the benefit of your Sandusky correspondent, I desire to state that when I take friends to the theatre I not only pay for their seats, but for my own. In fact, I am so tenacious in upholding the credit of The Mirror that I have never yet presented my credential, but always pay my way, except at the Opera House when I go alone. At such times it is, of course, unnecessary. For this reason, I trust that the distinguished head of The Mirror establishment will never designate me as a "Ticket Fiend."—During the approaching State Encampment of the G. A. R. two extra performances will be given at the Opera House, and several at Music Hall. The latter will be of the variety stamp, and, I understand, are to be given by lumbermen, or, in the expressive language of The Mirror, "Fly-by-nights".—Two or three of our boys pitched in and helped the orchestra the other night by way of cementing their friendship of the tented field.—Mattie Marshall, of this city, has asked Manager Hoge for a date next month, at which time she proposes to give Lady Audley's Secret.—Lottie Lounder, our widely known violinist, paid us a flying visit this week.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): Callender's Minstrel Festival, 15th, drew a storming big house. With the exception of Billy Kersands, Tom McIntosh, Armstrong's Iron Jaw business, and the Zouave Drill, the performance failed to give the satisfaction that was expected. The *Daily Citizen* of the 16th says: "Taken all in all, and aside from one or two parts, the entertainment was a failure, and so great a disappointment that the manager of the Opera House imposed upon the co. a fine for giving a poor show." The same paper said: "After the performance last night at the Opera House, when the troupe was packing up its effects, Mr. Bennett went behind the scenes and insisted upon looking through a box that had been packed. At first the man in charge objected, but finally gave way, and Mr. Bennett drew forth a string of sleigh bells that the co. had taken from Conover's Opera House at Piqua. The bells were returned to the manager at Piqua." The Imperial Dragon troupe of Japanese, under the management of Harry Phillips, 17th, drew a smaller house than Callender's, although some of the features of the performance were better.

Items: Proprietor Bennett has made an improvement in his house by putting up a set of heavy sliding curtains between the lobby and the auditorium, which shuts off any noise or confusion.—Charles Cook, the good-looking and lightning business manager of Baird's Minstrels, and Henry Wolfsohn, business manager of Minnie Hauk, were here 16th.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): A very good audience was quite agreeably surprised 15th, at which date Charles A. Gardner and co. played Karl. The play is simple in plot and needs altering in many places; but despite that it gave very general satisfaction. The mere mention of a German comedian is sure to fill the house, most of our citizens being of that nationality. Peck's Bad Boy 24th; Minnie Hauk 26th.

Item: Mr. Gardner informed me that Karl is in the hands of Con T. Murphy, who is entirely rewriting it. The revised play is to be presented for the first time at Columbus Feb. 8.

FINDLAY.

Davis Opera House (J. C. Bushon, secretary): Charles A. Gardner, supported by the charming little soubrette, Patti Rosa, and a good co., came to a rousing house, 18th, despite a heavy snow-storm, and gave great satisfaction. Mr. Gardner and Miss Rosa are immense favorites with our people, and may be assured of good business at any time they honor our city with a visit. Baird's Mammoth Minstrels 31st. Mr. Baird's excellent co. produced a most favorable impression on their first engagement here, and will be greeted with a packed house.

Items: Patti Rosa will star in a new play next season, under a new management.—A. C. Heck and "your humble obedient" have purchased J. H. Downey's interest in Davis' Opera House, and will run the same on a high-pressure principle the remainder of the present (and also next) season.—Mr. Dunne, manager for Charles A. Gardner, requests me to say to you that he cancelled his engagement with Mr. Bennett, of Urbana Opera House, for 25th, owing to the latter having booked three attractions at this house the same week, viz.: Baird's Minstrels, Minnie Hauk and Charles A. Gardner, thereby violating his (Bennett's) arrangement with Mr. Dunne, which was to play but one co. a week at the Bennett (Urbana) Opera House.

XENIA.

Opera House (J. A. Hiveling, manager): Callender's Colored Minstrels, 17th, to a large audience. The co. gave rather a poor performance. Charles Gardner 28th.

MANSFIELD.

Miller's Opera House (Joseph Miller, manager): Ideal Rip Van Winkle played to fair business 15th, but did not give satisfaction. M. B. Curtis, in Sam'l of Posen, played to a fine audience 19th.

TIFFIN.

National Hall (E. B. Hubbard, manager): Callender's Minstrel Festival co., 14th, to a fair business. Several of the party are very clever. C. A. Gardner's Karl co., 16th, to best house of season. Karl and Patti Rosa are favorites here. Their support is above the average. M. B. Curtis 20th.

FREMONT.

Opera House (Osborne and McCulloch, managers); Charles A. Gardner's Karl co. drew crowded house 14th. This was Mr. Gardner's second appearance here, and he has lost none of his excellence.

DELAWARE.

City Opera House (Clippinger and Rutter, managers): The Royal Japanese troupe gave an interesting and novel entertainment, 19th, to a fair house. Sam'l of Posen 26th.

Item: Harry Clippinger, one of the managers of the City Opera House, has accepted the position of advance of Donavin's Tennesseans.

UPPER SANDUSKY.

Lime's Opera House (John Lime, manager): The McGibeny Family occupied the house, 16th, to a fair business. The Family is a remarkable one. All are endowed with natural musical talent, and their efforts to please were highly appreciated by the audience, judging from the frequent applause.

CANTON.

Opera House (Louis Schafer, proprietor): I. W. Baird's Minstrels, to a crowded house, 14th. M. B. Curtis (Sam'l of Posen) drew a very large and select audience 18th. Callender's Minstrels 24th.

HAMILTON.

Grand Opera (Myers and Cornell, managers): Marie Prescott played Czeka, the Jewess, to a fair audience, 12th.

Music Hall (Joseph F. Reutti, manager): George H. Adams played to a crowded house 14th; being the first night he showed since the Park Theatre fire at Cleveland.

PENNSYLVANIA.

HARRISBURG.

Opera House (H. J. Steel, manager): Callender's Colored Minstrels showed before the largest house of the season, 14th, giving a very satisfactory performance in all respects; receipts, $900. William Welsh, the manager, came upon the stage and spoke his little speech of thanks to the audience on the principle of "tickle me and I'll tickle you." Barney McAuley as Uncle Dan'l, 18th, to fair business, and The Jerryman, 19th, to better. The co. supporting it in some respects inferior to that of last season. Marie Prescott as Czeka, the Jewess, this evening, 21st, to small house; fine performance. The Mozart (local) gave their annual concert, 14th, to a house filled to overflowing with an audience composed of the musical community of Harrisburg. They were assisted by the Germania Orchestra of Philadelphia.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): The Jerryman was presented by Barney McAuley, to moderate business. He gives a clever impersonation of the eccentric Gridley Rink. His support, with but one exception, is good. The concert by the Fred. Innes Company, 17th, under the auspices of the Germania Orchestra, was in all respects one of the finest ever given in this city. A programme of choice selections was presented, and each feature most acceptably rendered. The Germania Orchestra of twenty-seven pieces under the direction of Prof. Lehman Rhue, gave able assistance. This is one of the best bodies of musicians in Eastern Pennsylvania, and the large and select audience testified their appreciation by triple encores. The entertainment throughout was of the highest order of excellence. Fun on the Bristol is booked for 24th.

Items: Janauschek cancelled date of 22d, and will appear later in the season. The Academy will be occupied, 24th, by home talent, for a benefit to the poor. Already nearly 700 seats have been sold at one dollar each. Manager Aschbach and his assistant, Elwood Newhart, have been requested to appear by their admirers, and they will give an acrobatic song-and-dance.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Haverly's Minstrels, 19th, to a packed house, giving perfect satisfaction. Salsbury's Troubadours, 25th; John T. Raymond in In Paradise, 26th.

CORRY.

Opera House (O. E. Gleason, manager): Mattie Vickers to fair business; 19th. Bella Moore made her first appearance here, 20th, in Pegg's Ferry, and drew a good house.

YORK.

York Opera House (Adams and Dale, managers): Rupert Minstrels, 15th, to a good house. As vocalists they are not a success; in specialties they are up the average; Minnie Hauk, Feb. 1; The Tourists, 7th.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors); Sam'l of Posen, by the only Curtis, 14th. Business way up.

Gem Theatre (M. J. Cain, proprietor): Business at this cosy little resort has been dismal for past week. Coming week: Shelton and Barns, Gibson and Binney, Maggie Bushnell, Watson and Santelle, Nellie Roberts, Dick Hume, Jennie Lindsay, Annie Franklin big bill.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Haverly's Minstrels (Kit Clarke, manager), 16th, to a very large and enthusiastic audience. Co. good throughout. Evans, Bryant and Hoey's Meteors to a large and very appreciative audience, 17th. The concluding comedy, The Book Agent, was pronounced by all a pleasing farce. Lights o' London co., No. 1, 24th, 25th and 26th.

JOHNSTOWN.

Union Hall: Rehan's 7-20-8 played to moderate business 13th. Performance good, keeping the audience in a constant roar of laughter. Barney McAuley, 31st, Feb. 1; Two Johns, 4th.

POTTSVILLE.

Academy of Music (Nathan Hoover, manager): Barney McAuley in Uncle Dan'l to a large and delighted audience 17th. John T. Raymond in In Paradise, 24th.

LEBANON.

Lebanon Opera House (S. L. Cann, manager and proprietor): Prof. Morris and his wonderful troupe of trained dogs gave a fair exhibition 17th.

PITTSTON.

Music Hall (W. S. Evans, manager): Callender's Minstrels gave a nice entertainment to a crowded and well-pleased house, 16th.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): That sterling actress, Bella Moore, supported by her own co. in Pegg's Ferry and Newsdrop to medium houses 14th, 15th. Miss Moore won the admiration of all present by her clever acting, and no doubt on her next visit will have greater encouragement. Her support was very good, but three nights in succession in this city is too much of a good thing. Minnie Hauk made her appearance before a crowded, select and fashionable house 16th. The high anticipation of her singing was fully realized. She carried the audience by storm. Signor De Pasqualis was the next favorite, and won admiration by his powerful voice. Callender's Minstrels, Feb. 14.

LOCKHAVEN.

Opera House (A. N. Farnsworth, proprietor): Aldrich and Parsloe in My Partner, 11th, gave a nice performance to a large audience. Haverly's Minstrels 15th played to good business. The co. is one of the best that has played here this season.

NEW CASTLE.

Opera House (Charlotte Thompson in her old New Jane Eyre drew a light house 15th. Bella Moore in Pegg's Ferry failed to appear 17th, and no reason given, although her manager is desirous of a date in February. William Florence and wife in Mighty Dollar 25th; Mme. Janauschek 28th, making about the longest jump known here—viz.: from New York City. Rehan's 7-20-8, Feb. 4; Callender's Minstrels, 11th; Mattie Vickers, 15th.,

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Haverly's Minstrels gave a most excellent performance to crowded house 18th.

EASTON.

Opera House (W. M. Shultz, manager): Callender's Minstrels, 17th, gave a much appreciated performance to a large house. Meteors, 25th; Salsbury Troubadours 26th.

READING.

Academy of Music (John D. Mishler, manager): Rice's co. in Fun on the Bristol 24th.

Grand Opera House (George M. Miller, manager): The Opera House was occupied during the week by a local fair. Marie Prescott in Czeka, 24th.

ERIE.

Park Opera House (William J. Sell, manager): M. B. Curtis in Sam'l of Posen 15th to a large and appreciative audience. Charlotte Thompson in Queena 16th to good business, notwithstanding a severe snow-storm. Carrie Swain as Cad the Tomboy, 17th, did not make a very favorable impression. The Florences in Facts, 24th; Rice's Travestie co. in Fun on the Bristol, 25th, 26th, with matinee; Royal Japanese Troupe 28th; Rehan's 7-20-8 co. 31st; Oliver Doud Byron, Feb. 7, 8, 9.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor): Callender's Minstrels, 23th and 26th; Hoop of Gold, 28th, 29th, 30th, 31st; Pat Rooney comb., Feb. 1, 2. Dion Boucicault, supported by a special co., presented Conn, the Shaughraun, 14th, 15th, to very light business. Nina Boucicault as Moya gave a very fine conception of the character. The other support of the star was much better than the average. John E. Owens co. appeared in the comedy of Everybody's Friend and Solon Shingle, 16th, 17th, 18th, 19th, also his new piece of Cooke's Corners, to very light houses.

Providence Opera House (George Hackett, manager): Power of Money co., 21st, week. Margaret Mather closed the most successful engagement ever played at this house on Saturday night. Saturday matinee the house was reserved from pit to dome, and every seat sold. Standing room was sold until the house was packed. Miss Mather was received at each appearance with such an ovation as is seldom accorded a star. Of Milnes Levick nothing but praise can be given.

Theatre Comique (Hopkins and Morrow, managers): Arrivals, 21st and week: Duncan, the ventriloquist, Lorellas, Frank and Fannie Davis, Manning and Drew, the Winnetts, Maggie Cline, Myra Goodwin. Special appearance Friday evening, Johnny Carr. Departures: 19th, Kelly and Ryan, Sheffer and Blakely, Philips and Hach, Maggie Russell, Harry La Rose, Miss Clarence Percival.

The feature of the olio was the new act of Kelly and Ryan (who are great favorites here), entitled The Dude and the Dudeen, which is very funny. The afterpiece for this week is Dinkle and Maginty's Racket.

Drew's Lime Museum: Arrivals 21st: Charles and Bly Harris, German sketch artists. Last week's attractions still remain. Monday, 28th, Henry Cooper, Colonel of the Queen's Own, the tallest and heaviest giant of England; two headed cow, Alfred Liston in musical specialties, Sam Bernard the German comique.

Items: The Providence Lodge of Elks have a benefit evening of Feb. 4, when the following well-known people will appear: Thomas W. Keene, Charles Diamond, the Albions, Allen and Hart, Mrs. H. E. H. Carter, the Hyers Sisters, Wallace King, Lewis Brown, Lizzie Harold, Madame Janauschowsky, Arthur Wilkinson. J. M. Hill, manager of Margaret Mather, has engaged Horticultural Hall, Boston, for four weeks to display the great oil paintings of "Francesca da Rimini" and "Death of Juliet." Several crayon portraits of Miss Mather will also be exhibited in addition to the oil paintings. The admission is to be free.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Joseph Jefferson, 13th, 14th, 15th, good business. Rip Van Winkle, third night, vast house. Haniden, 18th, to a good house; 19th and matinee to light business. Madame Modjeska, 20th and 21st; Bunch of Keys, Feb. 1 and 2.

Item: Rice's Pleasure Party cancelled engagement for one night, 16th, in order to make New Orleans, 17th, where they play one week.

COLUMBUS.

Opera House (Eugene Cramer, manager): Rice's Pleasure Party in Our Goblins, 18th, to poor business, owing to bad weather. Otherwise would have played to a big house. The co. gave a good performance and were heartily applauded.

TENNESSEE.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks manager): The Romany Rye, with its wealth of scenery and excellent cast, appeared for five nights and matinee, opening 14th, and played to very good business. Young Mrs. Winthrop, 24th, 25th, 26th.

TEXAS.

FORT WORTH.

Opera House (Max Luer, manager): Haverly's Mastodon Minstrels, 21st and 22d.

Item: Harry Hine, advance of The Silver King co., was in town last week, billing his co. Your correspondent is indebted to him for courtesies.

HOUSTON.

Pilla's Opera House (J. O. Reilly, manager): Fred Warde played to fair houses, 14th, 15th. Medjeska in Camille, Marie Stuart, and Twelfth Night, 17th, 18th, 19th. The advance sale is the largest ever known here, all seats for the two evening performances being sold and a large number for the Saturday matinee. Roland Reed in Cheek, 22d, 23d.

TYLER.

Albertson Opera House (E. Albertson, manager): The George W. Walter's co. played States Attorney, 14th, to good business. John Dillon made a decided hit as Pilgrim Beggs, and Nellie Walters as the Quakeress carried out her part nicely. Rest of the co. are good.

Gossip: From present indication there will not be much to report from here, no cos. being booked. But as this is a good town, suppose we will not be wholly left.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): Frank Newell's Muldoon's Picnic played to a fair house, 9th, and gave satisfaction, particularly to the gallery. Humpty Dumpty, 28th.

Items: Quite a party of ladies and gentlemen went from Sherman to Denison to see Dan and Josie Morris-Sullivan in Shell Agar, and were greatly pleased with the performance.—Harry Hine, the advance agent of Silver King, is in the city.—Sullivan's Shell Agar co. cancelled their dates in Texas, and jumped from Denison to Parsons, Kansas.—Lillian Brown's Jollities will be on the road soon, as arrangements are nearly perfected to that effect. They will have a very strong co.

UTAH.

SALT LAKE CITY.

Walker Opera House (O. Banks McKenzie, manager): Morrissey's Hibernicon drew fair audiences, 12th and 13th. A series of concerts is being given by local talent under the direction of I. L. Van Prang. The second of the series occurred 14th, and was attended by a very *elite* audience.

Salt Lake Theatre (Caine and Clawson, manager): A benefit will be tendered to Mr. Harris, the veteran door-keeper of this house, 16th, on which occasion the Home Dramatic co. will present their late success, The Green Lanes of England.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): Lytton Sothern played an engagement of three nights, opening 14th, to light business. Salsbury's Troubadours filled out the week, drawing large houses every night. Robson and Crane are billed for 23d, 24th, 25th and 26th.

ROANOKE.

Rorer Hall (C. W. Thomas, manager): Helen Stuart, assisted by Charles F. Richings, appeared, 7th, for benefit Roanoke Rifles to good house. Was to appear 8th, but owing to heavy snow storm and illness of Miss Stuart, no performance was given. Kendall Comedy co., 24th, for three nights. This co. has very fine paper, and has adopted the Joslin brass band rachet.

Item: Our new opera house will be completed by September.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Annie Pixley in M'liss, 18th, to excellent business. But for the rain the house would have been filled to its capacity. The Eichberg String Quartette play here 21st, under the auspices of the Mozart Association.

Item: The Mirror is on sale at Suter's bookstore.

PETERSBURG.

Academy of Music (John B. Ege, manager): Salsbury's Troubadours, 16th, to fair business. Minnie Hauk, Feb. 7.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Baker and Farron appeared 15th, in Chris and Lena. Owing to delay in reaching the city, only a small audience greeted them. Government House 16th, to a large audience. George H. Adams' Humpty Dumpty, came to a full house 17th. Notwithstanding their heavy loss at Cleveland, they are now in good shape. Guinness and Abbey's East and West Lynne co. appeared, 19th, to fair business, on short notice. Patterson's New York Opera co. is booked for 29th and 30th.

Academy of Music (Charles Shay, manager): Ida Siddons' Burlesque co. appeared this week to large audiences every night.

WISCONSIN.

MILWAUKEE.

Academy of Music, (Harry Deakin, manager): The Fay Templeton engagement was one of the most successful that co. has ever played in this city. Opening 9th, for five nights and two matinees, the houses were large and appreciative at every performance. La Belle Coquette, Audran's new opera, was presented three times, and was well received. It promises to be very popular. The Musical Society concert, 15th, was well attended.

Grand Opera House (R. L. Marsh, manager): Rentz-Santley Novelty and Burlesque co. packed the house, 13th, for two performances. Edwin Thorne's Black Flag co. opened 14th, for the week, to good business. The co. is strong, and the scenery, which is their own, is very fine. Romany Rye opens 21st for the week.

Items: The co. at Slensby's is not the best in the world, but the attendence is good.—There was some talk of the Templeton co. returning for the Summer, playing engagements in and around the city, making their headquarters here; but satisfactory arrangements have not as yet been agreed upon.—The dudes were in their element during Miss Templeton's visit, but now that she has departed they are inconsolable.—Billy McAllister joined the Rentz-Santley troupe here, and Tommy English joins in Dubuque.—Manager Morrisey, of the Romany Rye co., is in town.—Silver plaquer souvenirs, showing the "love scene" in Romany Rye will be presented to the ladies.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Our Goblins Comedy co. 16th and 17th, in Josh Whitcomb and Kathleen Mavourneen, to fair audience. The co. is made up of what remains of the Forbes Dramatic co., which disbanded some time ago, and is too weak to present the plays in a satisfactory manner.

Item: The Mirror is on sale at A. Kuener's News Depot.

PORTAGE.

Dullaghan's Opera House (John Dullaghan, Jr., manager): A Mountain Pink, with Laura Dainty in title role, 17th, to splendid audience. The play is interesting in that it is different from most dramas. Miss Dainty's impersonation of Sincerity Weeks left nothing to be desired, except perhaps more passion and fire in some scenes.

Item: Miss Dainty was given a reception at the Corning House Thursday. Thirty or forty ladies were present. Miss Dainty favored them with a few of her dramatic selections.

MADISON.

Opera House (George Burroughs, proprietor): A Mountain Pink, Laura E. Dainty as star, is being presented to-night, 18th, to a good house. Grau's Comic Opera co. is billed for 24th in Heart and Hand. First presentation of opera in the State.

Items: Had a pleasant chat with Ted D. Marks, business representative of the Grau Opera co., and found him a genial gentleman and an ardent admirer of The Mirror.—The Mirror is on sale at our bookstores every Monday morning.

RACINE.

Blake Opera House (John Vaughan, manager): The Banker's Daughter played a successful engagement, 17th. The co. is fair. Ida Lewis, as Lillian, the Banker's Daughter, was formerly John Whiteley's leading lady. Young Mrs. Winthrop, 18th, giving a very enjoyable entertainment to crowded house. Atkinson's Comedy co., in Peck's Bad Boy, will appear Feb. 29.

Turner Hall: The Military Band have been drawing crowded houses during the week. Sunday evening (24th) they will give a concert at the Blake.

Item: A. Northrop, treasurer at the Blake, lost about $75 worth of wearing apparel on the evening of The Banker's Daughter engagement. It seems that Mr. Northrop left his overcoat, sealskin gloves and cap in the box office, and while he was up stairs viewing the performance a sneak thief entered the place through a window.

JANESVILLE.

Myers' Opera House (C. E. Moseley, manager): Laura Dainty, in A Mountain Pink, gave an excellent performance to good business, 19th. Swedish Ladies' Quartette 20th.

CANADA.

LONDON.

Grand Opera House (J. M. Lathrop, manager): Cutmore Merriemakers, 11th, 12th, with matinee, to poor business. Wilbur Opera co. in Prince Consort, Feb. 12; Barry and Fay, 19th; Joseph Murphy, 26th; Salsbury's Troubadours, March 5.

BROCKVILLE.

Grand Opera House (George T. Fulford, manager): Whitmore and Clark's Minstrels came, 17th, to fair business. Co. much improved since last season. Skiff and Gaylord's Novelty co. 18th, 19th, to good houses at small prices.

OTTAWA.

Grand Opera House (John Ferguson, manager): Harry J. Woods Power of Money co. occupied the boards, 14th, 15th, 16th, playing to light business. The co. is a good one, but heavily handicapped with a trashy play.

Item: J. D. Griswold, the gentlemanly advance of Haverly's Minstrels, was in town during the week.

HALIFAX.

Academy of Music (H. T. Clarke, manager): Bookings—W. S. Harkins' Comedy co., April 28 and week; Baird's Minstrels, May 5, 7, 8, 9; Chanfrau, May 12, week; Murphy's Hibernian Comedy co., June 23 and week.

Items: Manager Clarke is endeavoring to have Grau's French Opera co. visit us, and has opened a subscription list. Should he receive sufficient inducement they will appear here during the second week of February.—Among the coming attractions spoken of are Barthelmews Equine Paradox, Barlow Wilson Minstrels, Annie Pixley, Lizzie May Ulmer, Carrie Swain, Adelaide Cherie, Haverly's Minstrels, Silver King and William Stafford. None of them have been booked yet, however.—Jalma will not be presented here this season, as the manager has written that time is all filled.

TORONTO.

Grand Opera House (G. B. Sheppard, manager): Evans, Bryant and Hoey's Meteors appeared, 13th, 14th, 15th, to very fair houses. This co. gives a first-class variety entertainment. The Book Agent, which concludes the show, is very funny. House closed till 29th, when Oliver Doud Byron opens for three nights. Kate Claxton, 28th, 29th, 30th; John T. Raymond, 31st, Feb. 1 and 2.

Item: The Philharmonic Society gave a very successful performance of the oratorio, Elijah, 15th, at Horticultural Pavilion. J. H. Torrington was the conductor.

MONTREAL.

Academy of Music (Henry Thomas, manager): Haverly's Minstrels, 13th to 15th. Business good. Kate Claxton opened for a week with the Sea of Ice, 20th. Grau's Opera co., with Aimee, 20th to Feb. 5. John T. Raymond, 6th to 9th (Carnival week).

Item: The new Dime Museum is at present taking in more money than any place of amusement in town.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday

DRAMATIC COMPANIES.

Ada Gray: Hillsdale, Mich., 24; Battle Creek, 25; Jackson, 26; Lansing, 28; Ann Arbor, 29; Ypsilanti, 30; Detroit, Feb. 4, 5, 6; Logansport, Ind., 7; Danville, Ill., 8; Jacksonville, 9; St. Louis, 11, week.

Aldrich and Parsloe: Buffalo, 24, 25, 26; Batavia, N. Y., 28; Rochester, 29, 30; Lyons, 31; Oswego, Feb. 1; Utica, 2; Holyoke, Mass., 4; Milford, 5; Lowell 6; Lawrence, 7; Salem, 8; Lynn, 9; Philadelphia, 10, week.

Annie Pixley (Robert Fulford, manager): Savannah, Ga., 25, 26; Augusta, 28; Macon, 29; Atlanta, 30, 31; Columbus, Feb. 1; Pensacola, Fla., 2; New Orleans, 4 week.

Augustin Daly's Company No. 2: Columbus, O., 28, 29, 30; Louisville, 31, Feb. 1, 2; St. Louis, 4, week; Atlanta, Ga., 11, 12. Memphis, 13, 14, 15; New Orleans, 18, two weeks.

Adams' Humpty Dumpty: Baltimore, 21, week; Philadelphia, Feb. 11, week.

Agnes Wallace-Villa Co. (Sam. B. Vills, manager): Dundee, Ill., 22, 23, 24, 25; Frankfort, Ind., 26; Kokomo, 28; Logansport, 29; Peru, 30; Fort Wayne, Feb. 1.

Abbey's West Lynne Co.: Louisville, 28, week.

Boston Theatre Co. (Jalma): Columbus, O., 25, 26; Cincinnati, 28, week; Louisville, Feb. 4, week; St. Louis, 11, two weeks.

Boston Theatre Co. (White Slave): Waterbury, Ct., 24; New Haven, 25, 26; Springfield, Mass., 28; Brattleboro, Vt., 29; Fitchburg, Mass., 30; Marlboro, 31; Newport, R. I., Feb. 1; Fall River, 2.

Bunch of Keys (Frank Sanger, manager): Indianapolis, 21, week; St. Louis, 28, week; Cincinnati, Feb. 4, week; Brooklyn, 11, week.

Bunch of Keys (Dudley McAdow, manager): Lynchburg, Va., 23, 24; Danville, 25; Charlotte, N. C., 26; Raleigh, 28; Goldsboro, 29; Wilson, 30; Wilmington, 31; Charleston, S. C., Feb. 1, 2; Columbia, 4; Augusta, Ga., 5; Savannah, 6, 7; Macon, 8; Eufaula, Ala., 9.

Bella Moore (W. A. Gregg, manager): Salem, O., 24; Alliance, 24; Massillon, 25.

Barney McAuley: Pittsburg, 21, week; McKeesport, 28; Connellsville, 29; Uniontown, 30; Johnstown, 31, Feb. 1; Lancaster, 3; Brooklyn, 4, week; Philadelphia, 11, two weeks.

Barry and Fay: Newburg, N. Y., 24; Port Jervis, 25; Yonkers, 26; Fall River, Mass., 29.

Baker and Farron (L. E. Weed, manager) Decatur, Ill., 26; St. Louis, 28, week.

Bartley Campbell's Siberia: Chicago, 14, two weeks; Dubuque, Ia., 28, 29, 30; Council Bluffs, 31, Feb. 1, 2; Omaha, Neb., 4, 5.

Bartley Campbell's White

HARRY MINNETTE'S RANCH 50: Philadelphia, 21, week; Baltimore, 28, week.

HARRISON'S BALLOON'S DAUGHTER CO.: Rockford, Ill., 24; Freeport, 25; Dixon, 26; Aurora, 28; Ottawa, 29; Streator, 30; Peoria, 31; Galesburg, Feb. 1; Quincy, 2.

ISAAC H. VAN WINKLE CO.: Newark, 21., 24; Cohoes, 25; Johnstown, 26; Gloversville, 28.

IN THE KAISER CO.: Philadelphia, 21, two weeks; Pittsburg, Feb. 4, week; Cincinnati, 11, two weeks.

JAMES MCCLOSKEY (W. E. Conner, manager): Boston, 7, three weeks; Lynn, Mass., 28; Lawrence, 29; Lowell, 30; Worcester, 31; Hartford, Ct., Feb. 1; New Haven, 2; Brooklyn, 4, week.

JOSEPH JEFFERSON (H. J. Taylor, business manager): Atlanta, Ga., 21, 24; Macon, 25; Montgomery Ala., 26; Birmingham, 27; Nashville, 28, Feb. 1, 2.

JANAUSCHEK: Brooklyn, 14, week; N. Y. City, 21, week; Newcastle, Pa., 28; Rockford, 29; Jamestown, N. Y., 30; Buffalo, 31, Feb. 1, 2; Rochester, 4, 5, 6; Elmira, 7; Williamsport, Pa., 8; Norristown, 9; Philadelphia, 11, week.

JOHN T. RAYMOND (Ariel H. Barney, business mgr.): New Brunswick, N. J., 21; Trenton, 22, 23; Pottsville, Pa., 24, 25; Scranton, 26; Cleveland, 28, 29, 30; Toronto, 31, Feb. 1, 2; Ottawa, 4, 5; Montreal, 6 to 9; Burlington, Vt., 11; Rutland, 12; Amsterdam, N. Y., 13; Poughkeepsie, 14.

J. K. EMMET (George Wilson, manager): N. Y. City, 21, three weeks.

JAMES O'NEILL: Chicago, 21, three weeks; Milwaukee, Feb. 14, 15, 16; Springfield, Ill., 20, 21; Cairo, 22; New Orleans, 23, two weeks.

JOSEPH MURPHY (W. G. Davis, manager): Adrian, Mich., 25; Toledo, O., 25, 26; Chicago, 28, week; Indianapolis, Feb. 4, 5, 6; Dayton, O., 7; Springfield, 8; Chillicothe, 9; Cincinnati, 11, week.

JEFFERYS LEWIS (John A. Stevens, manager): San Francisco, Dec., 24, six weeks; Stockton, Feb. 6.

JOHN E. OWENS: N. Y. City, 21, week.

JOHN DILLON: Austin, Tex., 24, 25; Brenham, 26.

JENNIE CALEF: Huntington, Ind., 24; Wabash, 25; Delphi, 26; Danville, 28; Terre Haute, 29; Vincennes, 30.

JOSEPHINE RILEY: Hagerstown, Md., 23; Staunton, Va., 30, 31; Lynchburg, Feb. 1, 2; Charlotte, 4; Fredericksburg, 5, 6; Richmond, 7, 8, 9; Danville, 11, 12; Charlotte, N. C., 13, 14; Columbia, S. C., 15, 16; Charleston, 18, 19; Augusta, Ga., 20, 21; Macon, 22, 23; Jacksonville, Fla., 25, week.

JOHN A. STEVENS: Brooklyn, 21, week; Philadelphia, 28, week.

JOHN THOMPSON: Ottawa, Kas., 24; Emporia, 25; Junction City, 26; Manhattan, 28; Topeka, 29; Leavenworth, 30; Atchison, 31; St. Joe, Mo., Feb., 1; Hannibal, 2.

J. Z. LITTLE (E. P. Simpson, agent): Peru, Ind., 23, 24; Kokomo, 25, 26; Frankfort, 28; Crawfordsville, 29; Danville, Ill., 30; Decatur, 31; Springfield, Feb. 1, 2; St. Louis, 4, week.

JESSE JAMES CO. (Barrett's): Brockton, Mass., 24; Salem, 25; Lynn, 26; Newburyport, 28; Amesbury, 29; Lawrence, 30.

KITTY RHOADES: Buckhannon, W. Va., 24, 25, 26; Oakland, Md., 28, 29, 30; Piedmont, W. Va., Feb. 1, 2.

KATE CLAXTON: Montreal, 21, week; Toronto, 28, 29, 30; Detroit, 31, Feb. 1, 2; Cleveland, 4, week.

KIRALFYS' EXCELSIOR: Cleveland, 21, two weeks; Philadelphia, Feb. 4, four weeks.

KNIGHTS (Mr. and Mrs. George S.): Brooklyn, 21, week; Harlem, 28, week; Philadelphia, Feb. 4, week; N. Y. City, 11, week.

LAWRENCE BARRETT (Joseph Levy, manager): Philadelphia, 21, two weeks; Pittsburg, Feb. 4, week; Youngstown, O., 11; Akron, 12; Canton, 13; Columbus, 14, 15, 16; St. Louis, 18, week.

LIZZIE MAY ULMER '49 CO: Nashua, N. H., 24; Manchester, 25; Lawrence, Mass., 26; Worcester, 28; Milford, 29, Waltham, 30; Chelsea, 31; Salem, Feb. 1; Lynn, 2; Providence, 4, 5, 6; Newport, 7; Fall River, 8, 9; New Bedford, 11.

LEONARD GROVER CO.: Detroit, 21, week.

LIZZIE HARROLD: Brooklyn, Feb. 18, week.

LIZZIE EVANS: Hot Springs, Ark., 24, 25, 26; Texarkana, 28; Jefferson, Tex., 29; Marshall, 30; Palestine, 31; Houston, Feb. 1, 2; New Orleans, 4, week; Louisville, 11, week.

LOUISE RIAL: San Francisco, 21, week.

LIGHTS O' LONDON (Central; F. A. Dubois, manager): Rochester, 21, week; Syracuse, 28, week; Oswego, Feb. 4, 5, 6; Utica, 7, 8, 9; Albany, 11, week; Troy, 18, week; Boston, 25, week; N. Y. City, March 3, two weeks.

LIGHTS O' LONDON (Eastern; B. H. Butler, manager): Williamsport, Pa., 24, 25, 26; Danville, 28, 29; Scranton, 30 to Feb. 2; Wilkesbarre, 4, 5, 6; Easton, 7, 8, 9; Bethlehem, 11, 12, 13; Allentown, 14, 15, 16.

LIGHTS O' LONDON (Western; Walter Collier, Jr., manager): St. Joe, 21, week; Des Moines, Ia., 28, 29; Cedar Rapids, 30, 31; Dubuque, Feb. 1, 2; Milwaukee, 4, week; Chicago, 11, week; Detroit, 18, week.

LIGHTS O' LONDON (Southern; Charles Atwood, manager): Nashville, 21, week; Knoxville, 28, 29, 30; Chattanooga, 31, Feb. 1, 2.

MODJESKA: Atlanta, 25, 26; Charleston, S. C., 28, 29; Wilmington, N. C., 30; Raleigh, 31.

MINNIE MADDERN (Legrand White, manager): Eufaula, Ala., 24; Albany, Ga., 25; Macon, 26; Atlanta, 28, 29; Augusta, 30, 31; Savannah, Feb. 1, 2; Charleston, S. C., 4, 5, 6; Columbia, 7; Charlotte, N. C., 8; Goldsboro, 9; Philadelphia, 18, week.

M. B. CURTIS: Bellefontaine, 25; Delaware, 26; Urbana, 28; Lima, 29; Tiffin, 30; Piqua, 31; Toledo, Feb. 1, 2; Ft. Wayne, 4.

MAUDE GRANGER (Her Second Love): Williamsburg, 21, week; N. Y. City, 28, two weeks; Lawrence, Mass., Feb. 11.

MESTAYER-BARTON CO.: Cleveland, 21, week; N. Y. City, 28, week.

MILTON NOBLES: Las Vegas, N. M., 25; Trinidad, Col., 26; Denver (Tabor Opera House), 28, week; Cheyenne, W. T., Feb. 4, 5; Omaha, Neb., 7; Council Bluffs, Ia., 8; Des Moines, 9; Chicago, 11, two weeks.

MARIE PRESCOTT (David Pepper, business manager): Reading, Pa., 24; Trenton, N. J., 25; Jersey City, 28.

MAGGIE MITCHELL: St. Louis, Mo., 21, week.

MARGARET MATHER (J. M. Hill, manager): Philadelphia, 21, week; Albany, 28, 29, 30; Boston, Feb. 4, three weeks.

MRS. LANGTRY (Charles Mendum, manager): N. Y. City, 7, three weeks; Boston, 28, two weeks.

MR. AND MRS. MCKEE RANKIN: N. Y. City, 21, week; Baltimore, 28, week; Philadelphia, Feb. 4, week; N. Y. City, 11, two weeks.

MOUNTAIN PINK CO.: Kankakee, Ill., 23; Crawfordsville, Ind., 28; Kokomo, 29; Logansport, 30; Peru, 31; Ft. Wayne, Feb. 1, 2; Toledo, 4, 5; Flint, Mich., 6.

MADISON SQUARE (Esmeralda; H. Rockwood, manager): Baltimore, 21, week; Williamsburg, 28, week, N. Y. City, Feb. 4, week; Baltimore, 18, week.

EMERALDA NO. 2: Lockport, N. Y., 24; Batavia, 25; Schenectady, 26.

MADISON SQUARE (Young Mrs. Winthrop; E. M. Roberts, mgr.): Memphis, 23 to 26; New Orleans, 28, week; Mobile, Feb. 4.

MADISON SQUARE (Hazel Kirke; Charles A. Haslam, manager.): Mobile, 25, 26; Birmingham, Ala., 28; Rome, 29; Chattanooga, Tenn., 30; Knoxville, 31; Huntsville, Ala., Feb. 1; Columbia, 2; Memphis, 4, 5, 6; Cairo, Ill., 7; Vincennes, 8; Henderson, Ky., 9; Evansville, Ind., 11; Terre Haute, 12; Rockville, 13.

MADISON SQUARE (Rajah; Charles MacGarthy, mgr.) Boston, 21, two weeks; Buffalo, Feb. 4, 5, 6; Rochester, 7, 8, 9.

MESTAYER'S TOURISTS SPECIALTY CO. (H. W. Brown, manager): St. Louis, 21, week; Louisville; 28, week.

MESTAYER'S TOURISTS (A. S. Pennoyer, manager): Williamsburg, 21, week; Norwalk, Ct., 28; Newark, N. J., 29, 30; Red Bank, 31; Pittston, Pa., Feb. 1; Munch Chunk, 2; Pottsville, 4; Reading, 5; Lancaster, 6; York, 7; Lebanon 8; Harrisburg, 9; Cleveland, 11, week.

MORRIS-SULLIVAN SMALL ACAR CO.: Rich Hill, Mo., 26; Butler, 28; Paola, 29; Kansas City, 30, 31.

MATTIE VICKERS: Mercer, Pa., 24; Greenville, 25; Sharon, 26; Tecumseh, Mich., 28; Jackson, Mich., 29; Battle Creek, Mich., 30; Flint, 31; Grand Rapids, Feb. 1; Grand Haven, 2; Chicago, 4, week.

MATTIE WILLIAMS CO.: St. Louis, 21, week.

NELLIE MAKEELL: St. Paul, 21, week.

NORCROSS'S CLAIM CO. NO. 1 (J. S. Alexander, manager): Buffalo, 24, 25, 26; Lockport, N. Y., 28; Ithaca, 29; Auburn, 30; Syracuse, 31, Feb. 1, 2; Brooklyn, 4, week; Port Jervis, 11; Paterson, N. J., 12; Elizabeth, 13; New Brunswick, 14; Trenton, 15; Wilmington, 16; Baltimore, 18, week.

NORCROSS'S CLAIM NO. 2: Sedalia, Mo., 25, 26.

NAT GOODWIN: N. Y. City, 21, week; Salem, Mass., 28; Fall River, 29; Providence, 30, Feb. 1, 2.

NEWELL'S MUSEUM'S PUNCH: Talladega, Ala., 25; Knoxville, Tenn., 26; Huntsville, Ala., 28; Nashville, Tenn., 29; Bowling Green, Ky., 30; Elizabethtown, 31; Richmond, Feb. 1; Lexington, 2.

NAT. BURGESS (Fred Burgess, manager): Watertown, N. Y., 25; Oswego, 26; Syracuse, 28, 29, 30; Rochester, 31, Feb. 1, 2; Troy, 4, 5, 6; Albany, 7, 8, 9.

OLIVER DOUD BYRON: Toronto, Ont., 24, 25, 26; Brantford, 28; Hamilton, 29, 30; Buffalo, 31, Feb. 1, 2; Erie, Pa., 4, 5, 6; Ashtabula, O., 7; Elyria, 8; Cleveland, 9, 10, 11; Pittsburg, 11, week; Newcastle, Pa., 18; Old City, 19; Warren, 20.

OLLY A. FARMER'S DAUGHTER (J. Frank, manager): Winona, Minn., 24; Rochester, 25; Kasson, 26; St. Peter, 28; Mankato, 29; Sheldon, Ia., 30; Canton, Dak., 31; Sioux Falls, Feb. 1; Sioux City, Ia., 2; Yankton, Dak., 4; Lemars, Ia., 5; Cherokee, 6.

OLLY A WOMAN'S HEART CO.: Plattsburg, N. Y., 25; Fort Henry, 26; Ottawa, Ont., 28; Brockville, 29; Picton, 30; Belleville, 31; Peterboro, Feb. 1; Port Hope, 2; Toronto, 4, 5, 6; Hamilton, 7; St. Catherines, 8; Brantford, 9.

OUR GUESTS: Augusta, Ga., 23, 24; Charleston, S. C., 25, 26; New Orleans, 28, week.

OUR NORTHERN BOARDERS (Elliott Barnes, manager): Chicago, 21, week; Joliet, Ill., 28; Peoria, 29; Decatur, 30; Springfield, 31; Jacksonville, Feb. 1; Alton, 2; St. Louis, 4, week; Louisville, 11, 12, 13.

PATSON'S SLAVE CO. NO. 2: Jamestown, N. Y., 24; Mayesville, O., 25; Warren, 26; Akron, 28; Canton, 29, 30; Lyons, 31, Feb. 1; Wooster, 2; Mansfield, 4, 5; Upper Sandusky, 6; Troy, 7; Piqua, 8; Bellefontaine, 9; Urbana, 10; Washington, 11, 12; Chillicothe, 13.

POWERS OF MONEY CO.: Providence, R. I., 21, week; Troy, N. Y., 28, week.

PRESTON-MAYO COMEDY CO.: Bridgeport, Ct., 24, 25; Naugatuck, 26; New Bedford, 28; Middletown, 29.

ROBSON AND CRANE: Richmond, Va., 23 to 26; Wilmington, Del., 27; Trenton, N. J., Feb. 1; Orange, 2; Newark, 4, 5; Bridgeport, Ct., 7.

RUSH (Arthur B. Chase, manager): Dayton, O., 25, 26; Indianapolis, 28, 29, 30; Lafayette, 31; Terre Haute; Feb. 1, 2; St. Louis, 4, week; Memphis, 11, 12, 13; Nashville, 14, 15, 16; New Orleans, 18, week.

RICE'S SURPRISE PARTY: Chicago, 21, two weeks.

RICE'S SURPRISE PARTY No. 2: Louisville, 24, 25; 26; Richmond, 28; Springfield, O., 29; Canton, 30; Akron, 31.

ROSE ESTELLE (Cyril Searle, manager): New Orleans' 14, two weeks; Beaumont, Tex., 28; Houston, 29, 30; Galveston, 31, Feb. 1, 2.

ROLAND REED (Gustave A. Mortimer, manager): Brenham, Tex., 24; Galveston, 25, 26; Austin, 28, 29; Waco, 30, 31; Dallas, Feb. 1, 2; Ft. Worth, 4, 5; Sherman, 6; Denison, 7; Gainesville, 8; Paris, 9; Hot Springs, Ark., 11; Little Rock, 12, 13; Memphis, 14, 15, 16; Evansville, Ind., 18.

ROSSEY MCWADE: Detroit, 21, week.

ROMAN'S 7-20-8 CO.: Bolivar, N. Y., 24; Bradford, Pa., 25, 26; Jamestown, N. Y., 28; Warren, Pa., 29; Erie, 30; Ashtabula, O., 31; Franklin, Pa., Feb. 1; Mercer, 2; Newcastle, 4; Canton, O., 5; Mansfield, 6; Sandusky, 7; Toledo, 8, 9.

ROMANY RYE NO. 1: Milwaukee, 21, week; Grand Rapids, Mich., 28, week; Muskegon, Feb. 4, 5; Lansing, 6; E. Saginaw, 7, 8, 9; Bay City, 11, 12; Jackson, 13; Fort Wayne, Ind., 14, 15, 16.

ROMANY RYE NO. 2: New Orleans, 21, two weeks; Nashville, Feb. 4, week; Louisville, 11, week; Cincinnati, 18, week; Chicago, 25, week.

RENTZNER'S PATAFINIANS: Lebanon, Mo., 23; North Springfield, 26; Springfield, 28; Lima, 29; Carthage, 30; Joplin, 31; Girard, Kas., Feb. 2; Parsons, 4; Ft. Scott, 5; Paola, 6; Ottumwa, Ia., 7; Burlington, 8; Emporia, Kas., 9; Topeka, 14; Lawrence, 15.

STRANGERS OF PARIS: Syracuse, 24, 25, 26; Rochester, 28, 29, 30; Albany, 31, Feb. 1, 2.

SALSBURY'S TROUBADOURS: Scranton, 25; Easton, 26; Philadelphia, 28; week; N. Y. City, Feb. 4, week; Brooklyn, 11 week.

SOTHERN COMEDY CO.: Washington, 21, week; Baltimore, 28, week; Philadelphia, Feb. 4, week; Newark, N. J., 10, 11, 12; Trenton, 14; Easton, Pa., 15; Paterson, 16; Boston, 18, week.

SOL SMITH RUSSELL: N. Y. City, 28, week; Philadelphia, Feb. 4, week.

STETSON'S CO. NO. 1: Newark, N. J., 24, 25, 26; Philadelphia, 28, two weeks.

STETSON'S CO. NO. 2: Boston, 21, week; N. Y. City, 28, two weeks.

SAWTELLE COMEDY CO.: Cazenovia, N. Y., 24, 25, 26; Fayetteville, 28, week.

THORN'S BLACK FLAG CO.: Chicago, 21, week; Cincinnati, 28, week; Louisville, Feb. 4, 5, 6; Indianapolis, 7, 8, 9; St. Louis, 11, week.

T. W. KEENE: (W. R. Hayden, manager); Newburyport, Mass., 23; Haverhill, 29; N. Y. City (Niblo's), 28, week; Fall River, Mass., Feb. 6.

UNION SQUARE STORM-BEATEN CO.: Brooklyn, 28, week; Philadelphia, Feb. 25, two weeks.

WYNDHAM COMEDY CO.: Chicago, 21, two weeks; Detroit, Feb. 4, 5, 6; Toledo, O., 7, 8, 9; Cincinnati, 11, week; Washington, 18, week.

WILLIAM STAFFORD CO. (Willis Ross, manager): Hopkinsville, Ky., 26.

WALLACE DRAMATIC CO.: Cleveland, 21, week; St. Louis, 28, week.

W. J. FERGUSON (W. W. Kelly, manager): St. Louis, 21, week.

W. J. SCANLAN (W. H. Power, manager): New Orleans, 21, week; Mobile, Ala., 28, 29; Pensacola, Fla., 30; Montgomery, Ala., 31; Birmingham, Feb. 1; Rome, Ga., 2; Atlanta, 4; Athens, 5; Augusta, 6; Macon, 7; Savannah, 8, 9; Charleston, S. C., 11, 12; Wilmington, N. C., 13; Norfolk, Va., 14; Richmond, 15, 16; Baltimore, 18, week.

OPERA AND CONCERT COMPANIES.

ABBEY'S OPERA CO.: Chicago, 21, two weeks; St. Louis, Feb. 4.

ABBOTT OPERA CO.: Kansas City, 21, week; San Francisco, Feb. 4, three weeks.

BENNETT-MOULTON COMIC OPERA CO.: Auburn, N. Y., 25, 26; Ithaca, 28, 29, 30.

BOSTON IDEAL OPERA CO.: Louisville, 21, week; Pittsburg, 28, week.

CORINNE MERRIEMAKERS: Chillicothe, O., 26; Cincinnati, 28, week.

EMMA THURSBY (Concerts): Cedar Rapids, Ia., 24; Omaha, 25.

FAY TEMPLETON: Springfield, Ill., 25, 26; Sedalia, Mo., 29; Nevada, 30.

FORD'S OPERA CO.: Baltimore, 21, week.

GRAU'S ENGLISH OPERA CO.: Minneapolis, 28, 29, 30; St. Paul, 31, Feb. 1, 2.

GRAU'S FRENCH OPERA CO. (Aimee): N. Y. City, Dec. 31, three weeks; Albany, 28; Montreal 30, to Feb. 3.

HUNGARIAN GYPSY BAND: Worcester, Mass., 24; Providence, 25; Springfield, Mass., 26.

LINA ROSE'S JUVENILE OPERA CO.: Chillicothe, O., 24, 25.

MCCAULL'S OPERA COMIQUE CO.: Philadelphia, indefinite.

MCCAULL'S CASINO CO.: Washington, 21, week; Brooklyn, 28, week; Rochester, Feb. 4, 5; Syracuse, 6, 7; Buffalo, 8, 9; Chicago, 11, two weeks.

MCGIBENY FAMILY: Chillicothe, O., Feb. 1, 2.

MAPLESON OPERA CO.: Baltimore, 24, 25, 26; Chicago, 28, week; Cincinnati, Feb. 11, week.

MINNIE HAUK (Concerts): Xenia, O., 24; Adrian, Mich., 24; Ann Arbor, 26.

QUEEN'S LACE HANDKERCHIEF CO. NO. 2: Peoria, Ill., 23; Springfield, 26; St. Louis, 28, week.

QUEEN'S LACE HANDKERCHIEF CO. NO. 2: Connellsville, Pa., 24; McKeesport, 26; Cumberland, Md., 28; Wheeling, W. Va., 29, 30; Zanesville, O., 31; Columbus, Feb. 1, 2; Chillicothe, 4.

SPANISH STUDENTS: Grand Rapids, Mich., 28.

SWEDISH LADIES QUARTETTE: Janesville, Wis., 28.

ST. QUINTEN OPERA CO.: Ft. Scott, Kas., 23, 26.

STEINER'S BURLESQUE OPERA CO.: Philadelphia, Jan. 28, two weeks.

WILBUR OPERA CO.: Bay City, Mich., 26; Ionia, 28; Grand Rapids, 29; Muskegon, 30; Coldwater, 31; Jackson, Feb. 1; Ypsilanti, 2; Flint, 4; Ann Arbor, 5; Jackson (return), 6; Detroit, 7, 8, 9.

MINSTREL COMPANIES.

BARLOW-WILSON: Portsmouth, N. H., 25; Portland, Me., 26; Lewiston, 28.

BAIRD'S MAMMOTH: Piqua, O., 26; Sidney, 28; Bellefontaine, 29; Kenton, 30; Findlay, 31.

BAIRD'S NEW: Palmyra, Mo., 26; Macon, 28; Moberly, 29; Fostoria, Feb. 1; Fremont, 2.

CALLENDER'S (William Welch, manager): Danbury, Ct., 24; Providence, 25, 26; Hartford, 28; Springfield, Mass., 29; Worcester, 30; Haverhill, 31; Lawrence, Feb. 1; Boston, 4, week.

CALLENDER'S GEORGIA: Canton, O., 24; Akron, 25; Meadville, Pa., 26; Washington, 28, week.

DUPREZ AND BENEDICT'S (C. H. Duprez, manager): Wheeling, W. Va., 24; Cadiz, O., 25.

HAVERLY'S MASTODON: Utica, N. Y., 24; Syracuse, 25; Rochester, 26; Buffalo, 28, 29.

HI HENRY'S: Ft. Scott, Kan., 31.

IDAVILLE'S GIGANTEAN: Montgomery, Ala., 26; Meridian, Miss., 28; Vicksburg, 29; Jackson, 30; Natchez, 31; Baton Rouge, La., Feb. 1; Shreveport, 2; Marshall, Tex., 4; Jefferson, 5; Houston, 6, 7; Galveston, 8, 9; San Antonio, 11, 12.

NEW ORLEANS: Hornellsville, N. Y., 26; Dunkirk, 28; Fredonia, 29; Westfield, 30; Northeast, Pa., 31; Conneaut, O., 31; Painesville, Feb. 2.

THATCHER, PRIMROSE AND WEST'S: N. Y. City, 21, week; Boston, 28, week; Worcester, Mass., Feb., 6; Philadelphia, 11, week.

VARIETY COMPANIES.

BAYLISS AND KENNEDY'S BRIGHT LIGHTS: Newark, N. J., 21, week; New Haven, Ct., 28, week; N. Y. City, Feb. 4, week; Buffalo, 11, week.

CASTLE'S CELEBRITIES: Washington, 21, week; Newark, N. J., 28, week; Hartford, Ct., Feb. 4, week; Boston, 11, week; Montreal, 18, week; Albany, 25, week.

CANARY'S CO.: Utica, N. Y., 25; Springfield, Mass., 26; Boston, 28, week.

DAVENO'S ATTRACTIONS: Pittsburg, 21, week.

EVANS, BRYANT AND HOEY'S MASTODONS: Paterson, N. J., 24; Burlington, 25; Trenton, 26; N. Y. City, 28, two weeks; Brooklyn, Feb. 11, week; Philadelphia, 18, week.

GEORGE FRANCE: Columbia, O., 28, 29, 30; Dayton, 31; Feb. 1, 2.

HAPPY MEDLEY'S CO.: N. Y. City, 21, week; Brooklyn, 28, week; Philadelphia, Feb. 4, week.

HOWARD ATHENÆUM CO.: Boston, 21, week; Philadelphia, 28, week.

IRA SIMMONS' BURLESQUE: Philadelphia, 21, week; N. Y. City, 28, week; Brooklyn, Feb. 4, week; Boston, 11, week.

KENNELL CO.: Buffalo, 21, week; Cincinnati, 28, week; Chicago, Feb. 4, week; Pittsburg, 11, week.

MASCHESTER-JENNINGS CO. (H. W. Williams, mgr.): Louisville, 21, week.

M. B. LEAVITT'S ALL-STAR SPECIALTY CO.: Indianapolis, 21, week.

MUSICAL HUMPTY DUMPTY: Americus, Ga., 24, 25; Barnesville, 26; Griffin, 28; Newton, 29; Lagrange, 30; Opelika, Ala., Columbus, Ga., Feb. 1.

PAT ROONEY: Biddeford, Me., 24; Gloucester, Mass., 26; Lawrence, 28; Manchester, N. H., 29; Lynn Mass., 30; Brockton, 31; Providence, R. I., Feb. 1, 2; Woonsocket, 4; Norwich, Ct., 5; Meriden, 6; Waterbury, 7; New Haven, 8, 9; N. Y. City, 11, week.

RENTO-SANTLEY CO. (Sam T. Jack, manager): Denver, 21, week; Georgetown, Col., Feb. 4; Central City, 5; Golden, 6; Cheyenne, W. T., 7; Ft. Collins, 8; Boulder, 9; Colorado Springs, 11; Pueblo, 12.

STEVENS-GRAY CO.: Baltimore, 21, week.

SULLIVAN'S MALLONEY'S RAFFLE CO.: Chicago, 21, week; Detroit, 28, week.

SULLIVAN'S MASTODONS: Boston, 21, week.

TWO JOHNS CO.: Detroit, 21, week; Pittsburg, 28, week; Altoona, Pa., Feb. 5.

MISCELLANEOUS.

BLITZ'S MAMMOTH SHOW: St. Louis, 14, two weeks; Kansas City, Feb. 4, two weeks; Milwaukee, 25, two weeks.

HOWORTH'S HIBERNICANS: Hazleton, Pa., 25, 26; Ashland, 28; Milton, 30; Williamsport, Feb. 2.

PROF. GEO. BATCHELOR'S EQUINE PARAGON: Camden, N. J., 21, week; Paterson, 28, week; Allentown, Pa., Feb. 4, week; Harrisburg, 11, week; Lancaster, 18, week; Providence, R. I., 25, week; Lynn, Mass., March 3, week; Salem, 10, week.

PROF. REYNOLDS (Mesmerist): Detroit, 28, three weeks.

ROYAL MARIONETTES: Columbus, Tex., 23, 24; San Antonio, 28, 29; Austin, Feb. 1, 2.

ROYAL JAPANESE TROUPE: Cleveland, 23, 24, 25; Erie, Pa., 26; Lockport, N. Y., 28; St. Catherines, Ont., 30; Brantford, 31; Hamilton, Feb. 1, 2.

TONY DENIER'S HUMPTY DUMPTY: Milford, Mass., 25; Gloucester, 26; Salem, 29.

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TELEGRAPHIC NEWS.

The Park Theatre to be Rebuilt.

[BY TELEGRAPH TO THE MIRROR.]

CLEVELAND, Jan. 23.—The Academy is closed through Hiss Fix having cancelled. W. A. Mestayer's needed presence in New York is the assigned cause.

Excelsior opened at the Euclid last night to a packed house. It far surpasses any spectacle ever produced here. Excursions will help to swell the crowds during the two weeks' run.

It has been at last positively decided that the Park Theatre will be rebuilt. For some time the matter has been clouded in uncertainty. The plans will be on a larger and grander scale.

After the Speculators.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, Jan. 23.—A measure has been introduced before the City Council which will, if passed, to some extent impair the business of ticket speculators. Action has been, however postponed pending investigation. R. E. J. Miles returned from his West Virginia excursion on Sunday, and gives a favorable account of the business being done in that region by Josephine Reiley.

Haverly's Comedy company, in The Strategists, at the People's, with Harry Bell in J. Clinton Hall's old role of Jack Rutledge, attracted a crowded house Sunday night. The Girl I Love, at Havlin's, same evening, played to standing-room only.

The advance sale of season seats for Mapleson's week at Heuck's New Opera House, has thus far realized some $14,000. Hubert Heuck, proprietor of both trans-Rhenish theatres, is seriously ill.

Fanny Davenport, in Fedora, opened Monday night at the Grand to one of the best houses of the season. Daly's Comedy company, at Robinson's, is having wretched business. Her Atonement is doing a good business at Heuck's New Opera House. Josephine Yorke will sing with the Mapleson company here.

A Broken-up Opera Company.

[BY TELEGRAPH TO THE MIRROR.]

NEW ORLEANS, Jan. 23.—The Romany Rye is playing to rushing business at the St. Charles. W. J. Scanlan is playing to very good business at the Academy.

The last performance of the unfortunate Defosses company took place at the French Opera House last night. The members are reconsidering their determination not to go to Havana. They may go under the managerial wing of Maurice Grau, with Defossez as assistant.

After filling dates in Memphis and Mobile, the Hess Opera company sail for Vera Cruz on Sunday next. The company will visit the City of Mexico, where a long engagement is in prospect.

The Quaker City.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Jan. 23.—There were several important openings on Monday night, and tragedy is being presented at three houses. Mapleson's Opera company made a grand entree at the Academy in Aida. Patti led Conductor Arditi to the footlights when the principals were called, and pointed to him as the hero of the occasion.

Booth presented his great impersonation of Richelieu at the Walnut, and he was given a flattering welcome. Lawrence Barrett opened in Francesca da Rimini at the Opera House before a large and attentive audience. Of course, the Hon. George H. Boker's play was well received.

Margaret Mather plays Juliet all this week at the Arch. She had several calls on Monday night. The press pronounce her much improved since former visits. The scenery is liberally applauded.

Melodrama is represented by In the Ranks, at the Chestnut Street Theatre, and the border drama by Harry Meredith, Ranch 10, at the National. The former has been very kindly received, one noted critic pronouncing it the strongest of Sims and Pettit's creations. Harry Meredith is an old Philadelphia favorite, and it is needless to say that Ranch 10 will have a good week at the National.

A very large house greeted Mr. Stetson's company in Confusion and Distinguished Foreigners at the Arch Street Opera House. The house had been hastily engaged, and the company withdrawn from a proposed road season. Excellent work is done by Miss Gerard and Messrs. Dizey and St. Maur.

The Beggar Student is in its seventh and final week at Haverly's. The fiftieth performance takes place on Thursday evening. Perugini has recovered from his illness.

At the Hub.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Jan. 23.—Stetson's Fifth Avenue company opened with Confusion and Old Love-Letters at the Globe, on Monday night. There was very fair attendance.

The Rajah opened for two weeks at the Park to a good house. Lizzie Harold is announced to re-open her season here on Feb. 4.

Little Em'ly is revived at the Museum, and will probably run until the production of Princess Ida, Feb. 11. The play is finely presented by the excellent stock company.

Harry Brown, although a little nervous on first night, has made a hit as General Ollendorf in The Beggar Student, at the Bijou. The attendance is very good. J. H. Mason severs his connection with the Museum at the close of the present season. He will have a benefit on Saturday night.

The Smoky City.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURGH, Jan. 33.—My Partner, at the Opera House, Fun on the Bristol, at Library Hall, and Leavitt's All Star company, at the Academy, all closed 19th, having played to average good business. Devil's Auction, at the Opera House, opened 21st, to standing room only. Barney McAuley, at Library Hall, opened fairly. Davene's combination, at the Academy, opened to large houses.

Mr. and Mrs. Edwin Price passed through the city Sunday, en route West.

At the Phœnix Theatre matters are in an unsatisfactory condition. George France, in A Block Game, played to poor business last week. The house remains closed this week, and the management say: "We don't exactly know what we will have next week."

Theatricals in 'Frisco.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, Jan. 23.—Jeffreys Lewis has proved a great success at the Baldwin Theatre. Forget-Me-Not will be taken off after to-night. The engagement closes on Feb. 2, when Miss Lewis will play the surrounding towns, the Baldwin being occupied by the Abbott Opera company. She then plays at the Grand Opera House.

The Italian Opera having failed at the California, the house will be closed until the advent of W. E. Sheridan on the 28th. The cancelling of the Surprise Party's engagement at the Bush is quite a disappointment to our young men-about-town. Kate Castleton has telegraphed Havman refusing to keep her Australian engagement.

Ethel Lynton has been added to Raymond Holmes' Whims company. They opened a the Bush Monday night.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, R. I., Jan. 23.—The Bandit King is playing to fair houses. The Power of Money draws poorly. The Winnett company (variety) failed to show up at the Comique. The Providence Lodge of Elks' benefit Feb. 8. The programme contains a long list of well-known names, including among others T. W. Keene, Mme. Janauschowsky, the Hyers Sisters, Lizzie Harold and Mrs. H. E. H. Carter.

BUFFALO, Jan. 23.—Neil Burgess opened in Vim at Wahle's Monday night. The audience was not a large one, but very enthusiastic, and found plenty to be amused with. The Florences had a nearly full house at the Academy. There might have been room for one more at the Adelphi Monday night, but it would have been a tight squeeze. Kernells, Wheatley and Traynor are the magnets. The weather is bitterly cold.

ALBANY, Jan. 23.—Haverly's Mastodons packed the Leland on Monday and Tuesday nights. The programme was of excellent character, The Princess of Madagascar taking particularly well.

ROCHESTER, Jan. 23.—The lights o' London is drawing fine audiences at the Grand and business promises good the entire week. At the Academy The American Four (Canary's combination) appeared to good houses, 21st and 22d.

ST. LOUIS, Jan. 20.—W. J. Ferguson opened here in A Friendly Tip to-night to the largest house of the season, and made an immense hit, being recalled six times.

MITCHELL AND ROBERTSON.

The Princess Ida.

Maze Edwards informed a MIRROR reporter yesterday that the new opera would be produced on Feb. 11 at the Fifth Avenue Theatre for a certainty. The chorus is being drilled in the theatre, and the cast of principals is just being filled. The following are the persons already engaged, although one or two changes may be made: J. W. Ryley, Wallace McCreery, William Rising, Signor Brocolini, Charles F. Lang, Aynsley Scott, Elly Coghlan, Cora Tanner, Sadie Martinot, Genevieve Reynolds, Eva Barrington, Hattie Dolaro and T. Beimester.

The scenery is being painted by Joseph Clare and John Thompson, with several assistants. Godchaux and Co. supply the costumes, which it is said will cost over $10,000. When the opera has been running a little time, it is very probable that two travelling companies will be placed on the road, or the right to do so leased to other managers. John Mulally will be director of orchestra. Frank Thornton, one of D'Oyly Carte's ablest managers, arrived on the *Arizona* on Monday to "put the opera on the stage." The latter gentleman gave THE MIRROR representative, yesterday, some information as to the London production, and also a general idea of Gilbert and Sullivan's present prospects in England.

"What surprised me most on arriving here was the news that Princess Ida had been a failure in London," said he. "Now, up to the time I left London, I can state that every house was packed, and each and every paper in London praised it. It is impossible to get seats less than six weeks ahead, and there are bookings as far in advance as three months. One thing I would like to state, as I do not think it is generally known here. The opera, as announced by Gilbert and Sullivan, is a 'respectful operatic perversion of Tennyson's "Princess."' There is a prologue and two acts, with about fifteen speaking or solo characters, and it requires a strong cast. I think it is probable that it will become far more popular in America than any of their previous works."

"You are Mr. Carte's representative, then, in this instance?"

"Yes; I have become familiar with the opera by attending the rehearsals and each performance and know minutely all the stage business. I am thoroughly familiar with Gilbert and Sullivan's works. My last part was in Iolanthe, during the present season, in which I played the Lord Chancellor throughout England."

"Do you think Gilbert and Sullivan's works are a good drawing card in England yet?"

"Every opera they have composed, except The Sorcerer, which is occasionally revived, is being played this season. But not as a repertoire, as is the case, I understand, with comic opera here, but one piece by one company only. An immense annual revenue is being reaped."

"You have not begun operations yet?"

"The chorus is practising, and the people have been selected, but the parts are not yet distributed."

"Do you intend to appear yourself?"

"No, not this time. I will remain until everything goes along smoothly, and then resume my position of stage-manager for Mr. Carte. Whether I shall act again I do not know."

London News and Gossip.

LONDON, Jan. 12, 1884.

DEAR MIRROR:—This Babel is always making a noise of some kind or another, sometimes intelligible, at other times, in the language of the learned, rather cacophonous. At all events, in spots or sporadically, it is London. For example, the general verdict as to Princess Ida gives it the pass more with the cultured than the crowd. Sir Arthur's music rather takes the palm. The opera, it need scarcely be said, is admirably mounted. The next comic opera, which is expected in March to succeed The Three Hats at the Royalty, is on a story of the time of George II., will probably be called Dorothy. Libretto by B. C. Stephenson, music by Mr. Cellier. From the Strand Theatre issues a prophetic utterance, that Minnie Palmer will not be permitted to finish her performance on Jan. 14, as an organized crowd will be sent into the theatre to hiss, etc. [As the Ides have passed and the sibillation has not occurred, this may be set down as another specimen of adroit advertising. — ED. MIRROR.] Low Water, the new four-act play, by Pinero, at the Globe, for Saturday, 12th instant. The Millionaire, at the Court, made its 100th performance on Friday evening.

The matinee given at the Gaiety on Wednesday was notable for the reappearance of Tom Taylor's strong play, The Serf; or, Love Levels All, produced nineteen years ago at the Olympic, with H. Neville, G. Vincent, H. Wigan and Kate Terry in the cast. Mr. Gilbert's Comedy and Tragedy will be produced at the Lyceum on Saturday, the 26th instant. The 200th representation of the comedy, Confusion, occurred this Wednesday evening, 9th.

By way of festivity the Baddeley cake was duly cut at Drury Lane on last Monday night, on which occasion Mr. Augustus Harris entertained every one of his employees. The invited guests, including most of the actors and actresses in town, took possession of the stage. There was a dance, and Mr. Herbert Standing gave his imitations of celebrated actors. Altogether a most pleasing occasion.

Only a Farmer's Daughter, a very successful American domestic drama, by Elliott Barnes, will follow the pantomime at the Standard Theatre on the 25th February. I understand that this drama has had a five years' run throughout the States under the guidance of Mr. C. R. Gardiner, who intends running it in the provinces after its spell in London. Mr. Fred Lyster will manage for Mr. Gardiner in England, and Mr. J. A. Arnold is engaged to play the leading part, and Mr. F. Hope Merriconi to play the juvenile role. The two principal female characters will be played by American actresses, but all the other parts will be filled by English artistes.

On Tuesday evening last Mr. J. L. Toole and his company had the honor of appearing at Sandringham before their R. H. the Prince and Princess of Wales and a distinguished party, the occasion being the twentieth anniversary of the birthday of H. R. H. Prince Albert Victor. The performance took place in a spacious building erected to serve the purposes of a theatre and ball-room.

In conclusion I may say, aside of appearances before royalty, there is a considerable ferment in London as to the theatrical exhibitions before the American sovereigns, which is furnishing a parallel to the walking contests, rifle-team and yacht races. You know the yacht *America* came out ahead. L. V.

The Actors' Fund.

On Monday the trustees of the Fund held an adjourned meeting. The monthly expenditure amounted to $88.55, being $15.50 for relief, and $24.50 for funerals. A. M. Palmer tendered his resignation as vice-president and trustee, as he is going to Europe; but it was not accepted, as they desire to retain his advice and assistance. William Henderson will during his absence act as both. Sheridan Shook's resignation as treasurer was accepted, and Theodore Moss will fill the position until a successor is appointed.

In regard to Mr. Shook's resolution, thanking the inspectors and police force of the city for their action in the case of the Casino and other attempted fires, it was decided that the trustees of the Actors' Fund could not officially take any cognizance of the matter, although individually as managers they were agreeable to it.

Edwin Booth wrote a letter resigning his trusteeship, which was unanimously not accepted. Mr. Henderson's suggestion to erect a Home for Destitute Actors in some country place, instead of a city rendezvous for unemployed actors, was postponed for further consideration. The treasurer was authorized to sell bonds for $3,000, to replenish the banking account, and Stuart Robson's check for $25 was thankfully received.

Whims of Actors.

A foreign writer has this fling at the American stage: "It would be difficult to explain on physiological or psychological grounds a certain habit of American actors. We refer to the extreme readiness and voracity with which they swallow all sorts of foreign plays, contrasted with their extreme reluctance in regard to works of domestic origin. When an American play is presented to him his stomach becomes dainty at once, and he fastidiously cavils at every point of the compass against undertaking the new part. An actress makes no objection to the adventuress, Camille, the mock sentimentalist, Mrs. Haller, or the old hag, Meg Merrilies; but should an American playwright offer to her any of these or any original phase of mimic life she would turn her back flat upon them. Actors seem to be willing to strain the last muscle to *adapt themselves* to a foreign play and its peculiarities, while they will not lift a finger to conform to the reasonable demands of a play written by an American. Why is this?

Another extraordinary eccentricity pervading the stage is the constant confounding of drama proper and melo-drama in the outcry for "action." A superficial manager or actor examining a play with a view to its production, frequently returns it to the author with the remark that it lacks action, whereby he means there are no railroad accidents, explosions, or murders. In his ignorance he does not understand that what is to be looked for in a legitimate play is dramatic action, of which the great scene between Othello and Iago is a notable example—the action being in the emotion excited and displayed. In the melodrama the action is physical and material; in the drama proper it is intellectual and emotional.

These peculiarities are all of a piece. They indicate that with too many, acting has ceased to be an art, and has become merely a money-making trade.

Professional Doings.

—The oldest opera house in the United States is in Savannah.

—Walter Goldschmidt, eldest son of Jenny Lind, is shortly to be married.

—Among other ailments, Arthur Sullivan is now threatened with paralysis.

—Emilie Leicester has settled down in London, where she will teach elocution.

—The newly-organized lodge of Elks in Rochester has been named after T. W. Keene.

—Magda Irschik began an engagement last night at the Thalia Theatre, opening in Deborah.

—A new theatre is to be erected in Newark, N. J. The site adjoins the present Park Theatre.

—George H. Adams' Humpty Dumpty troupe is playing an excellent engagement in Baltimore this week.

—Shiel Barry has been cabled to accompany Boucicault on his Australian trip. Sadie Martinot also goes along.

—W. H. Foster, business manager of the Boston Ideals, is confined to his room, in Pittsburg, with a sprained ankle.

—Despite McCaull's threats, Ford's Opera company presented The Beggar Student at Ford's Opera House, Baltimore, on Monday night.

—Fred. Warde has purchased a tragedy written by Henry Guy Carleton, the editor of *Life*, called Memnon, and will produce it this season.

—Active preparations, scenic and otherwise, are going on for Amberg's grand production of '76. The rehearsals are being held for several hours daily.

—Edward Schwartz has begun a suit against W. J. Comley, manager and husband of Lizzie Harold, for $1,250, as royalty on his play, The Princess Chuck.

—The accident on the Pennsylvania Railroad, on the 15th, caught Haverly's Minstrels, under Kit Clarke's management, but no member of the company was hurt.

—Con T. Murphy is rewriting Gardner's play of Karl.

—Yonkers, N. Y., is agitating the erection of a new opera house.

—Manager Matson, of Syracuse, is recovering from an attack of chills and fever.

—The Metropolitan Opera House is likely to yield a considerable return during the ball season.

—The costumers complain of a general lull in their branch of the business. Some of them are owed large sums since the beginning of the season.

—Three years back there were but few variety combinations on the road. This season their name is legion, many of them playing in first-class theatres.

—Minneapolis real estate is still an object of interest with successful stage folk. Others, who are not successful, try to work the press with false reports of investments.

—Ortori, the danseuse, has created a sensation in San Francisco, whither she went from New York to dance in The Black Dwarf spectacular play at the Grand Opera House there.

—Amy Gordon, W. Scott James, Signor Montegriffo, W. P. Bown, Henri Laurent and Logan Paul have been engaged to sing in Uncle Sam by the Webber Comic Opera company.

—Charles H. Keeshin, general agent of a Lights o' London company, has had the good fortune to come into possession of considerable wealth through the death of a relative in Germany.

—Frederic Achard, of the Theatre Gymnase, Paris, will make a starring tour of the United States next season. His roles are chiefly Shakespearean, and he is a fluent speaker of the English language.

—W. C. Coup has been awarded $15,500 damages against the Wabash, St. Louis and Pacific Railroad for the wrecking of his circus a year or two ago. The wreck brought the concern to grief. The suit was for $100,000.

—Morris Greenwall's visit to America is likely to be considerably cut down in its profitableness if Langtry refuses to go to Australia. Still, he has Modjeska, and Hermann is making an extended tour under his management.

—W. A. Edwards, manager of Jeffreys Lewis in La Belle's Russe for John A. Stevens, telegraphed Spies and Smart yesterday to cancel all dates, as business is so good in San Francisco that he has lengthened the engagement indefinitely.

—George W. Lathrop, known among his fellow-actors as "the Professor," was found dead in an area in Brooklyn, Tuesday night. In his pockets were a sum of money and a bottle containing a reddish liquid. Mr. Lathrop did heavy business.

—A variety company is now being organized by G. W. (Pony) Moore, of the Moore and Burgess Minstrels, London, and Thomas Holmes, the English dramatic agent, with which they will make a tour of this country, beginning about March 1.

—Charles H. Crosby, cousin of Clara Louise Kellogg, and for a long time her business manager, died of consumption at his residence in East Eighteenth street on Jan. 16. A little over a year ago an ailment of the lungs compelled his retirement from active duty. On the 17th he was buried. He leaves a wife, but no children. The Actors' Fund cared for him for some time prior to his death.

—Minnie Cummings has just won a suit in which she was defendant. Last Spring she contracted to have a number of cottages built on some property she owned in Long Branch. The contractor, a Mr. Sholes, did not complete them, owing to some misunderstanding; but lately brought suit to recover the price promised. Miss Cummings contested his claim, alleging that he did not fulfil his contract, and the jury found in her favor.

—S. C. Dubois was engaged by Bartley Campbell for one of his companies in the season 1881–82. Being dismissed by Mr. Campbell, he entered suit against him, claiming $750 damages. Mr. Dubois claims that he did not receive the two weeks' notice which the contract stipulated. Campbell, in defense, said that the contract was mutually cancelled, and also that the plaintiff had made another engagement. The Court decided in favor of Dubois for the full amount.

—Harry Brown and his wife, Lillie West, have signed for the rest of the season with the management of the Boston Bijou. They first play in The Beggar Student for a few weeks, respectively as General Ollendorf and Bronislava. Then they create parts in the new production, A Trip to Africa. Mr. Brown will create Pasha Fanfare and Miss West will be the Tessa. It was at the old Gaiety (now the Bijou) that this talented couple made their successes in The Mascotte. They are therefore located on familiar ground.

—The Cosmopolitan will reopen its doors on or about Feb. 11, under the management of Miss Blackburn, on which occasion a new spectacular drama will be the attraction. Scenic Artist Hoyt has been painting some new scenery, and the stage will be under the management of W. J. Fleming. The name of the play is still shrouded in mystery. The cast is to include all the talent available. From an order, overheard by a MIRROR man, for bowie-knives and revolvers, it is probable that the coming drama will be intimately connected with the "heroic."

—The statement that Fred. Warde's version of The Gladiator is identical with that played by Salvini is incorrect. Both plays were taken from the same source; but there the semblance ceases. Mr. Warde's version, which is called Galba, the Gladiator, was written by Leonard S. Outram, while Salvini's is a mere translation. The dialogue and some of the characters are entirely original with Mr. Outram, the play lasting some fifty minutes longer than that of Salvini's. Mr. Warde has already appeared several times in Galba, and with marked success.

—John Mazzanovich, Wallack's late scenic artist, has opened a studio on Broadway, adjoining Daly's Theatre. In regard to his leaving Wallack's he said: "It is amusing to listen to Theodore Moss' pompous and dogmatic statement. My resignation was in Mr. Wallack's hands for eight months, and I never felt so relieved in my life as I did on receiving Mr. Moss' letter discharging me. He knew perfectly well that I was working at other theatres. No artist can feel happy in that establishment. Those in authority are very overbearing. I shall do all work on contract in future."

Life of a Wanderer.

BY LUMPACI VAGABUNDUS.

XXVIII.

The beginning of the third week saw them in Dublin, on the lookout for excitement. Alas! the city which had erst seemed so gay was now, viewed through the perspective of experience, as dull as ditchwater. All was "stale, flat and unprofitable;" the very theatre was dingy and the performances stupid; in fact, there was nothing to do but to eat Red-bank Barren oysters and drink whiskey. In despair our heroes left the theatre (since burned down), and, passing into D'Olier street, entered the well-known "Phœnix" tavern, where they ordered supper and sat gloomily down to wait while that meal was being prepared. As they were sitting "chewing the cud of sweet and bitter fancies" they were suddenly aware of an irruption of men at the lower end of the room, who, talking loudly and gesticulating freely, waked the silence into noise. Frank glanced at the party and perceived that most of them held certain small books in paper covers, familiar to his sight; likewise, that one seemed to be the leader of the rest and talked louder and waved his arms more frantically than the others. He tapped Will on the shoulder and said: "That's our game." Calling the waiter he asked who those gentlemen were. The waiter, with a gesture half of affectionate admiration, half of contemptuous toleration, replied: "Ah, sure sir, them's play acthors." "And who is the chief among the band?" quoth Frank. "Begorra, yer honor," said the waiter, "that's ould Tom Roy, the thrajaydian." Frank waited for no longer converse, but walking deliberately up to the party said: "Gentlemen, excuse me, but we are two lonely wanderers from the further shore of far Cathay, and would fain refresh ourselves in the society of some men of intellect and culture like yourselves. Permit us to request the favor of your company to supper." A pleasant smile overspread the countenances of the "play acthors," and Tom Roy responded in a neat speech and a mellifluous brogue, as follows:

"Gentlemen: Hear me for my cause, and be silent that ye may hear. Season your admiration for a while with an attent ear, till I may deliver upon the witness of these gentlemen the pleasure we feel in accepting your friendly invitation. 'I will drink to thee as long as there's a passage in my throat, and drink in Illyria'—I mean Ireland. I would requite thy courtesy more fittingly, but methinks sometimes I have no more wit than a Christian or an ordinary man has, but I am a great eater of beef, and I believe that does harm to my wit; but for your hospitality we thank ye and accept." The night that followed this merry meeting may be imagined but not described. Suffice it to say that the fun was fast and furious, and that the two travellers had their fill of dramatic dissolution and Kinahan's L. L. whiskey before they parted from Tom Roy and his motley crew as the cock crew in the morning. In those days people were not driven to bed at eleven P. M. by burly constables, as they are at present, and Dublin, though dull and dirty enough in all conscience, was a very Paris compared to the miserable police ridden, soldier-infested desert it has become of late years. However, a week of the "Diversions of Dublin" was enough, and the brothers returned to London in search of a prima donna and a tenor, according to their original design.

Parepa was then beginning to be known in London as second to Louisa Pyne, at Covent Garden, and Frank offered her an engagement; but her terms were too exorbitant, and no other singer offering in London, he determined to cross to New York, in which city a vocalist, who had made a certain degree of reputation in Italy and England was reported to be stranded for lack of patronage. The rumor was well founded, and Frank discovered Madame Westcott and her tenor, Mr. Page, just in that state of collapse that made it easy to treat with them. Accordingly the pair were engaged on very favorable terms, and the prima donna's wardrobe having been released from the hypothetical state to which evil fortune had reduced it, the quartet set off by steamer to San Francisco, in which city they arrived without delay or misadventure, and the second season opened as auspiciously as the first. The new prima donna and tenor speedily became favorites, and several new operas were added to the stock of the company. Money poured into the treasury and Frank and Will began to look about for investments in which to place at advantage the funds at their disposal. But the war now broke out, and Frank not being inclined to risk the consequences of remaining in the United States when there was so much risk of their being disunited, and unwilling to take part on either side, having dear friends on each, determined to take a trip to the Australian colonies till the trouble should subside—a consummation devoutly to be wished and confidently hoped for in the beginning of the fratricidal struggle.

[*Concluded next week.*]

Amusements Fifty Years Ago.

The recent extraordinary "spell" of weather has awakened the recollections of a veteran correspondent of THE MIRROR, who sends us the following reminiscences: Fifty years ago we used to have such weather as this which has lately prevailed—long periods of low temperature and heavy snows lying on the ground for weeks. New York was not quite so well heated in those days, and when snow came, it came to stay. Some of the side streets, such as Cedar, Pine and other business thoroughfares, would be loaded with snow for months, and in some of the up-town streets the snow would remain so long and be so little disturbed, that the boys would dig arches from one side to the other for their amusement. The skaters in that time were chiefly boys, part of whose skating was done in the gutterways and on the sidewalks in town. Out of town the chief resort was the sunken meadows on the East River side, near the Bowery. The ponds were in meadows, running off toward an inn known as the Flying Horse, which emblem of the place was painted of life-size in silhouette on the broad side of the tavern. Skating had not then attained the character of an art; it was a mere diversion. There was a game on skates played with crooked sticks, and known as hurly. Sometimes the boys caught a chance on the rivers, which might be frozen over or blocked with ice driven in by the tide. On one occasion, when the East River was so blocked that hundreds crossed to Brooklyn on the ice, a number of persons were carried out to sea on floating blocks, which had been separated by the return of the tide, and only rescued with great difficulty.

For sleighing, the main avenues were Broadway, the Bowery, Third avenue and the Bloomingdale road. The sleighs were old-fashioned, comprising a variety of impromptu vehicles, known as box-sleighs and jumpers. There were also occasional turnouts during the season of huge omnibus sleighs, drawn by a dozen horses, driven by some noted whip, and carrying fifty or more passengers, for they were always crammed to an overflow. A fashionable beau, Harry Costar, was famous for turning out in a swan-shaped sleigh with tandem, and sweeping up Broadway with a gaily dressed belle at his side, greatly to the admiration of the town. Another incident of the season was the formation of sleighing parties to visit Cato's, a popular roadside house, near the Shot Tower, at what is now Fiftieth street.

When New Year's Day came the whole town was on the alert to make calls; the custom being universally practised. The city was then so small that the calling was mainly done on foot, and in the time allotted visits could be made, and comfortably made, to all of one's acquaintances. The reception was hospitable and substantial, a table set in the back parlor furnished with roast turkey, pickled oysters, two or three kinds of wine and coffee.

One house on East Broadway, that of George W. Bowne, long time proprietor of the Merchants' Hotel in Pearl street, was famous for setting a regular dinner, at which friendly visitors made a meal as if at home. There was a very keen rivalry in those days as to the respective number of callers each lady might receive. In some cases this number was rather illegitimately increased by the visit, under the guidance of some friend of the family, of an entire fire company or military corps.

As to Winter amusements, they were frequent, but not many in number; sleighing parties were abundant, while parties at the houses of noted citizens, began at 8 and ended at 12 P. M. There gere but two or three theatres, and occasional concerts. A good play could be always seen at the Park, and frequently at the Bowery, for the Bowery at that era held an established rank and competed closely with its older rival. At that time the people depended on local theatres and good stock companies—there were no travelling combinations whirling through the country, for the railroad and other facilities were to small to carry such bodies.

Baker and Farron appeared in Wheeling, W. Va., last week under difficulties. After leaving Akron, Ohio, and before reaching Hudson, where they were to change cars for this city, an accident happened the engine, which delayed them and made them fifteen minutes too late at Hudson to make the connection. They offered the railroad agent a large sum for a special train, and his answer was that he could not do it at any price. Realizing they could not arrive in time to dress for the performance without detaining the audience, they concluded to make a dressing-room of the baggage-car and arrive in the city ready to go on, which they did at 8:35. Mr. Farron stepped before the curtain and explained the delay, thanked the audience for their patience, and in two minutes the play was on. Supper was served in the green-room.

The Parisian Romance combination, which had been disbanded in St. Louis in consequence of withdrawal of Manager Robertson's financial backing, was hastily gathered together by a telegram from Manager Miles, and the fares of the troupe paid by the latter to Cincinnati. Departing from St. Louis at 6 A. M. on the 13th, the company arrived in Cincinnati the same date, barely in time for the evening performance. Considering the fact that the majority of the troupe went on without their suppers, the evening's bill was creditably rendered. The attendance opening night was only fair, a fact attributed to the company's disruption having been announced. The company again disbanded at the end of the week.

Kate Castleton's Jewels.

Miss Kate Castleton, who is in herself a little jewel, bought a number of elegant jewels from Jos. Drukker the diamond broker at St. Louis last week. Miss Castleton is one of the stars of Rice's "Pop" company, and all who know her are proud of her prosperity. Her purchase from Mr. Drukker consisted of a heart-shaped locket set with thirty-three beautiful diamonds, and a pair of elegant earrings containing 128 diamonds, which she will wear in the burlesque Romeo and Juliet scene in Pop. The young lady was already possessed of many valuable gems; those she got from Mr. Drukker will make a splendid acquisition to her fortune in this regard. Miss Castleton made several hearts conquests while here; but carries away no prettier trophy than this new jewel. This is a fact, but, for goodness sake don't say we told you.—[Cor.

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The Eliah Coombe of Perkins Fisher is made an excellent comedy part by this actor. He keeps well within the limits, and his every appearance provokes laughter.—*Dramatic News.* [Rochester.]

Perkins Fisher as Eliah Coombe deserves special mention.—N. Y. MIRROR. [Rochester.]

Perkins Fisher as Eliah Coombe was particularly good.—*Dramatic News.* [Troy.]

Perkins Fisher as Father Christmas is most constantly called upon. He is an admirable actor. The ingenuousness of that rare old rascal Christmas is made a great deal of by Mr. Fisher.—*Albany Argus, Oct. 23.*

Mr. Perkins Fisher as Eliah Coombe, the fence and thief, gave as perfect a bit of character acting as has been seen in this city in many a day.—*Grand Rapids Eagle, Dec. 4.*

Perkins Fisher as Coombe's was very amusing, and his "My dear boy" is sure to be the catch-word of the town.—*Albany Express, Oct. 23.*

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